

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION:—Stamped for Postage, 20s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 37.—No. 22.

SATURDAY, MAY 28, 1859.

PRICE 4d.
STAMPED 6d.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

BEETHOVEN.

By very general desire.

MISS ARABELLA GODDARD & HERR JOACHIM.

MONDAY EVENING, MAY 30th, 1859.
To commence at Eight o'clock punctually.

PROGRAMME.

PART I.

QUARTET in C major, Op. 59, dedicated to Rasoumowsky Beethoven.
Herr Joachim, Herr Deichmann, Mr. Doyle, and Signor Piatti.
SONG, "Adelaide" Beethoven.
.. .. . Mr. Fedor.
SONG, "The Farewell" Beethoven.
.. .. . Mr. Santley.
SONATA, pianoforte solo, in C major, Op. 53 Beethoven.
.. .. . Miss Arabella Goddard.

PART II.

QUARTET in A, Op. 18 Beethoven.
Herr Joachim, Mr. Rice, Mr. Doyle, and Signor Piatti.
SONG, "Knowst thou the Land?" Beethoven.
.. .. . Miss Theresa Jefferys.
SONG, "Gold" (Fidelio) Beethoven.
.. .. . Mr. Santley.
SONATA, for pianoforte and violin, Op. 47, dedicated to
Kreutzer Beethoven.
.. .. . Miss Arabella Goddard and Herr Joachim.

CONDUCTOR.—MR. LINDSAY SLOPER.

Sofa stalls, 5s.; reserved seats, 3s.; unreserved seats, 1s. May be obtained at the Hall, 28, Piccadilly; Keith, Prowse, and Co.'s, 48, Cheapside; Mr. Turner, 19, Poultry; Hammond's; Cramer and Co.'s; Schott and Co., Regent-street; H. Brooks's Newspaper and Concert Ticket Office, 24, Old Cavendish-street; Ewer and Co., 390, Oxford-street; Leader; Olivier; Campbell; and Chappell and Co.'s, 50, New Bond-street.

MR. BENEDICT'S ANNUAL MORNING CONCERTS, on Mondays, June 13 and July 4, at St. James's Hall, when the following distinguished artists will appear:—Madame Clara Novello, Madame Sherrington Lemmens, and Madlle. Artot, from the Imperial Opera, Paris (her first appearance); Mesdames Guarducci, Sarolta, and Victoire Balfe (her second appearance in a concert, on July 4); Signori Mongini, Ludovico Graziani, Badiali, Marini, Fagotti, and Lanzoni (from the Royal Italian Opera, Drury Lane, by the kind permission of E. T. Smith, Esq.); Signor Belletti, Herr Reichardt, and Mr. Santley; Miss Arabella Goddard, Messrs. Joachim, Wieniawski, Giulio Regondi, Signor Piatti, and M. Pague. The programmes will be published when the engagements now making with other eminent artists are completed.
Sofa stalls, £1 1s.; reserved seats, 10s. 6d.; body of the hall, 5s.; sofa stalls, to admit to both concerts, £1 11s. 6d.; reserved seats to both concerts, 15s. each, at Cramer and Co.'s, Chappell and Co.'s, Leader and Coek's, Hammond's, Sams' Library, R. W. Olivier's, Mitchell's Royal Library, and St. James's Hall ticket office, 28, Piccadilly, W.

MDLLE. CAROLINE VALENTIN has the honour to announce, that she will give a **MATINEE MUSICALE** on Friday, the 10th of June, at the Hanover-square Rooms. To commence at three o'clock.—Vocalists: Mdlle. Finoli, Madame Faustina, Mons. Depret, Mons. Jules Lefort.—Instrumentalists: Violin, Mons. Victor Buziau; Violoncello, Mons. Pague; Viola, Mons. Vogel; Pianoforte, Mdlle. Valentin.—Conductor, Herr Wilhelm Ganz.—Tickets, half-a-guinea; reserved seats, 15s. To be had of Messrs. Wessel and Co., 18, Hanover-square; and of Mdlle. Valentin, 6, Duke-street, Manchester-square, W.

HERR C. OBERTHUR begs to announce, that his **MORNING CONCERT** will take place at Willis's Rooms, on Saturday the 11th of June. Artists: Madame Clara Novello, Herr Reichardt, Mr. Weiss, Herr W. Gans, Herr T. Ries, Mr. Lazarus, Herr Lidel, and Herr Oberthur. Tickets, 10s. 6d., and 7s. 6d., to be had of the principal music-sellers, and of Herr Oberthur, 14, Cottage-road, Westbourne-terrace north, W.

ST. JAMES'S HALL.

MISS ARABELLA GODDARD'S

PERFORMANCES OF

CLASSICAL CHAMBER MUSIC.

PROGRAMME OF THE SECOND SOIREE, FRIDAY, JUNE 3, 1859.

PART I.

QUARTET in F minor, two violins, tenor, and violoncello. .. Beethoven.
GRAND SONATA, "No Plus Ultra," pianoforte Woelf.
SONATA in A minor, violin and piano Mozart.

PART II.

GRAND SONATA, "Plus Ultra," pianoforte Dussek.
GRAND QUARTET, in F minor, pianoforte, violin, viola,
and violoncello Mendelssohn.

EXECUTANTS:

VIOLIN.—M. Sainton.
VIOLA.—Mr. Doyle.
VIOLONCELLO.—Sig. Piatti.
PIANOFORTE.—Miss Arabella Goddard.

At the Matinée Miss Goddard will have the honour of performing (for the fifth time in England) **BEETHOVEN'S GRAND SONATA** in B flat, Op. 106, and (with Herr Joachim) the Grand Sonata for pianoforte and violin dedicated to Kreutzer.

Sofa Stalls, 10s. 6d. each; unreserved seats, (arcs or balcony) 5s.; gallery, 2s. 6d. Tickets may be obtained of Miss Goddard, 47, Welbeck-street; of all the principal music-sellers; at the ticket-office of the Hall, 28, Piccadilly; at Messrs. Keith, Prowse, and Co.'s 48, Cheapside; and at Chappell and Co.'s, 50, New Bond-street.

MISS LEFFLER begs to announce that her ANNUAL

CONCERT will take place on Tuesday Evening, June 7th, at St. James's Hall. To commence at eight o'clock.—Vocalists: Mme. Lemmens Sherrington, Miss Louisa Van Noorden, Miss Leffler, Miss Poole, and Miss Dolby; Mr. Santley, Mr. Wallworth, Mr. Tennant, Mr. George Perren, and Mr. Sims Reeves; the Orpheus Glee Union.—Instrumentalists: Pianoforte, Miss Arabella Goddard; Violin, Herr Joachim; Flute, Master Drew Dean.—Conductors, M. Francesco Berger, Mr. Walter Macfarren, and Mr. J. L. Hatton.—Sofa stalls, 5s.; Reserved seats (Balcony) 3s.; Area, 2s.; Gallery and Orchestra, 1s., may be obtained of Miss Leffler, 71, Oxford-street; at the Hall, 28, Piccadilly; Keith, Prowse, and Co.'s, 48, Cheapside; Hammond's; Cramer and Co.'s, Regent-street; H. Brooks's Concert Ticket Office, 24, Old Cavendish-street; Leader's; Olivier's; Campbell's; and Chappell and Co.'s, 50, New Bond-street.

MR. RICHARD BLAGROVE'S CONCERT, Willis's

Rooms, Thursday morning, June 9th, at half-past two o'clock. Mr. Sims Reeves, the English Glee and Madrigal Union, Miss Banks, Mrs. Lockey, Mr. Foster, Mr. Lockey, Mr. Montem Smith, Mr. Winn, and Mr. Thomas. Pianoforte, Miss Cecilia Summerhayes; violin, Mr. Henry Blagrove; violoncello, Sig. Piatti; concertina, Mr. Richard Blagrove. Conductor, Mr. Harold Thomas. Stalls 10s. 6d., to be had only of Mr. Richard Blagrove, 195, Euston-road, Euston-square, N.W.; of Messrs. Wheatstone and Co., 20, Quid-street, Regent-street, W. Tickets, 7s.

ST. MARTIN'S HALL.—MISS ANNIE GODDARD

begs to announce that her CONCERT, under distinguished patronage, will take place on Tuesday evening, May 31, at 8, in Aid of the Funds of the Great Northern Hospital. Vocalists—Mme. Clara Novello, Misses Banks, Palmer, Annie Goddard; Messrs. Sims Reeves, Montem Smith, Santley, and Thomas. Flute, Master Drew Dean; pianoforte, Miss Arabella Goddard. Solo violin, Wieniawski. Conductors—Messrs. E. J. HOPKINS and RANDEGGER. Sofa stalls, 10s. 6d.; numbered reserved seats, 5s.; balconies and centre area, 2s. 6d.; platform, 1s. May be had of the principal music-sellers; Miss Annie Goddard, 15, Grenville-street, W.C.; and Mr. Headland, St. Martin's Hall.

THE POLYHYMNIAN CHOIR, 80 Male Voices.—

The third Public Concert will take place at the Hanover-square Rooms, Tuesday Evening, June 14th. Pianist, Miss Kate Morrison (her second appearance); Director, Mr. William Rea.—Tickets, 7s. 6d., 5s., 3s., and 2s.—at Mr. Mitchell's Royal Library, 33, Old Bond-street; Chappell's, 50, New Bond-street, and Keith, Prowse and Co.'s, 48, Cheapside.



U. **R.**

UNDER THE MOST DISTINGUISHED PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN,
H.R.H. THE PRINCE CONSORT,
THEIR ROYAL HIGHNESSES THE PRINCESSES AND PRINCES OF THE
ROYAL FAMILY,
The Most Worshipful the Grand Master of Ireland,
His Grace the DUKE OF LEINSTER,
And Several other Distinguished Freeman,
His Excellency the Lord Lieutenant of Ireland, the
EARL OF EGLINTON and WINTON,
The LORD BISHOP OF MANCHESTER,
The Right Worshipful the MAYOR OF MANCHESTER,
SIR FREDERICK GORE OUSELEY, Bart., Director of Music at the
University at Oxford.
And many of the Nobility, Gentry, Clergy, and distinguished Families of the Empire.

DR. MARK'S GREAT NATIONAL ENTERPRISE

To facilitate the Encouragement and Promotion of
NATIVE MUSICAL TALENT,

AND THE
GENERAL ADVANCEMENT OF MUSIC AMONG THE RISING
GENERATION.
Upon his new and effective system, by the Establishment of CONSERVATORIES OF
Music in every Town and City throughout the United Kingdom, for LITTLE
CHILDREN, so that the Study of
VOCAL AND INSTRUMENTAL MUSIC
shall become an essential branch of
NATIONAL EDUCATION.

Illustrated by his highly approved and pleasing Musical Entertainment, entitled
DR. MARK AND HIS LITTLE MEN.
Numbering upwards of Thirty Instrumentalists, and a most Efficient Chorus, the
whole forming a most unique and complete Juvenile Orchestra, composed of
LITTLE ENGLISH, IRISH, SCOTCH AND WELSH BOYS, FROM FIVE TO
SIXTEEN YEARS OF AGE.
Who play Operatic Selections, Solos, Marches, Quadrilles, Galops, &c., and sing
Songs and Choruses in a most effective manner, and to whom Dr. Mark gives a
gratuitous General and Musical Education.
Faithful to the cause above stated, Dr. MARK begs to draw the attention of the
general Public, but especially of those who take a lively interest in Private and
National Education, to the

ROYAL COLLEGE OF MUSIC,
Established by him expressly at BRIDGE STREET, MANCHESTER, as a great national
Institution for the further development of his New and Effective Scheme of
NATIONAL EDUCATION,
but especially for the

EDUCATION OF MASTERS FOR CONSERVATOIRES OF MUSIC,
who will receive appointments as soon as competent.

ARRANGEMENTS OF CLASSES IN THE ABOVE INSTITUTION.
Principal of the Royal College of Music; Director,
Composer, and Conductor; Lecturer to both Pri-
vate and Public, Theoretical and Practical Instru-
mental and Vocal Classes.

Master of the General Educational Department:
Writing, Reading, Arithmetic, Grammar, Dictation,
History, Geography, Practical Geometry, and Book-
keeping Dr. MARK.
Mr. POWELL
Assistant Teachers.

PRACTICAL ASSISTANT TEACHERS.

| | | |
|-------------------------------------|---------|--------------------------|
| Pianoforte and Organ | | Mr. HEFT SEIMERS. |
| Violin | | Mr. ELDER. |
| Violoncello, Double Bass, and Viola | | Mons. ROGIER. |
| Flute, Piccolo, Oboe, and Clarinet | | Mr. BEARD. |
| Coronet and other Brass Instruments | | Mons. VIEUXTEMPE. |
| Concertina (German and English) | | Signor COSTI. |
| Vocal Classes | | Mr. RICHARDSON. |
| | | Mr. ELDER. |
| | | Messrs. POWER and ELDER. |

Little Boys admitted as Boarders at Ten Guineas per Quarter.
Terms for Young Gentlemen to become Masters of Conservatoires of Music,
Twenty-five Guineas,

who will receive appointments as soon as competent.
Dr. MARK has also made provision for the Orphans of the Musical Profession
possessing musical talent, offering them a happy home and a general and musical
education, board, and clothing, free of all expense.

For Prospectuses, apply direct to the Royal College of Music, Bridge-street,
Manchester. Dr. MARK is also open to Engagements with his Little Men.

MR. BENSON begs to acquaint his pupils and friends,
that his ANNUAL EVENING CONCERT will take place on Friday
evening, June 3rd, 1859, at eight o'clock. Artists: Miss J. Wells, Miss Horder,
Mrs. Clara Heyworth, Miss Wells, and Miss Poole; Messrs. Baxter, Cummings,
Benson, Whitehouse, and Lawler. Pianoforte, Mr. G. A. Osborne; violin, Mr.
Dando; viola, Mr. Zerlini; violoncello, Mr. Hancock. Conductor, Mr. G. W.
Cusins. Tickets may be had of the music-sellers, and of Mr. Benson, 47, Gloucester-
street, Pimlico.

SACRED HARMONIC SOCIETY, EXETER HALL.—
Conductor, Mr. COSTA. On Friday next, June 3rd, Costa's ELI (the
last concert of the season). Principal vocalists: Madame Clara Novello, Miss Dolby,
Mr. Sims Reeves, Mr. M. Smith, Mr. Santley, and Signor Belletti. Tickets, 3s., 5s.,
and 10s. 6d. each, at the Society's office, 6, in Exeter Hall.

MR. CHARLES HALLÉ'S PIANOFORTE RECITAIS.

Mr. Hallé begs to announce that he will RESUME his Recitals at his resi-
dence, 8, Mansfield-street, Cavendish-square. The dates are fixed for Thursday,
June 9th; Friday, June 17th; and Thursday, June 30th. To commence at three
o'clock. Subscription for the series, one guinea. Subscriber's names received at
Messrs. Cramer and Beale's, 201, Regent-street; Mr. R. Olivier's, 19, Old Bond-
street; Messrs. Chappell and Co., 50, New Bond-street; and at Mr. Hallé's
residence.

BRADFORD TRIENNIAL MUSICAL FESTIVAL.

1859, in Aid of the Funds of the BRADFORD INFIRMARY and DISPEN-
SARY. This Festival will be held in St. George's Hall,
Tuesday August 23 | Thursday August 25
Wednesday August 24 | Friday August 26
Chairman of the General Committee, HENRY BROWN, Esq., Mayor.
Chairman of the Executive Committee, SAMUEL SMITH, Esq.,
Conductor, Mr. COSTA.

MONSIEUR PAQUE has the honour to announce that

he will give a SOIREE MUSICALE, by the kind permission of M. Spartali,
Esq., at 51, Euston-square, on Wednesday, June 1st, 1859, to commence at half-
past 8 o'clock. Vocalists—Mad. Faustina, Mon. and Mad. Bochart, Mlle. Johanna
Martin, and Mons. Depret. Instrumentalists—Pianoforte, Sig. Andreoli; violin,
Herr Wieniawski; violoncello, Mons. Paque. Conductor, Herr Wilhelm Ganz.
Tickets, half-a-guinea each, to be had of Messrs. Schott and Co., 159, Regent-street,
and at Mons. Paque's, 120, Great Portland-street.

ST. MARTIN'S HALL.—MISS PALMER begs to in-

form her friends and the public that her FIRST CONCERT will take place
on Wednesday evening, June 1st, at 8. Vocalists—Mme. Rudersdorff, Miss Banks,
Miss M. Bradshaw, Miss Palmer; Messrs. Sims Reeves, Wilby Cooper, and
Thomas. Instrumentalists—Miss Arabella Goddard, Messrs. Maycock, Nicholson,
C. Harper, and Hauser; solo violin, Herr Molique. Conductors—Messrs. WALTER
MACFARREN and A. RANDEGGER. Tickets—stalls, 5s.; balconies, 2s. 6d.;
area, 1s.—may be had of the music-sellers; and of Mr. Headland, St. Martin's
Hall.

ST. JAMES'S HALL.—MR. VAN PRAAG'S BENEFIT

CONCERT, prior to his departure for America, will take place in the evening
of the 6th of July. The élite of the musical profession, also the band of the
Royal Italian Opera and of Her Majesty's Theatre, have kindly volunteered their
services. Full particulars will be duly announced.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

—Herr Leopold de Meyer has the honour to announce that he will give a
MORNING CONCERT, at the above Rooms, on Tuesday, May 31st, when he will
perform some of his latest compositions for the pianoforte. Herr Leopold de
Meyer will be assisted by the following celebrated Artists:—Madlle. Vaneri,
Herr Reichardt, and the Brothers Holmes. To commence at three o'clock.
Reserved seats, 10s. 6d. Tickets, 7s. To be had of Cramer, Beale, and Co.;
R. W. Olivier; Chappell and Co.; and the principal music-sellers.

ENGLISH GLEE AND MADRIGAL UNION.

—Miss Banks, Mrs. Lockey, Mr. Foster, Mr. Lockey, Mr. Montem Smith,
Mr. Wino, and Mr. Thomas, beg to announce the Third Concert of the present
series, at Willis's Rooms, on MONDAY next, at 3 o'clock.

PROGRAMME—

| | | |
|---|---------|-------------------|
| Madrigal—"Flora now calleth" | | J. S. Smith. |
| Glee—"Thou art beautiful" | | Calcott. |
| Glee—"O bird of eve" | | Lord Mornington. |
| Glee—"No riches from his scanty store" | | R. Cooke. |
| Glee—"Sweet is evening's tranquil time" | | Horsley. |
| Glee—"When winds breathe soft" | | Webbe. |
| Solo, Pianoforte—Mr. Hatton. | | |
| Madrigal—"Maidens, never go a-wooing" | | Macfarren. |
| Glee—"Now the storm" | | Horsley. |
| Glee—"Ye spotted snakes" | | Stevens. |
| Part-song—"The hunt is up" | | Hatton. |
| Madrigal—"In the merry spring" | | Ravenscroft. |
| Quintet | | Sir H. R. Bishop. |

Stalls, 6s.; Family ticket, to admit four, £1 1s.; Second seats, 8s., may be
secured at Chappell's, 50, New Bond-street, where a plan of the stalls may be
seen.

HERR JOACHIM, at the Monday Popular Concerts, on

Monday evening next, when he will perform two of Beethoven's quartets
and the Kreutzer sonata, with Miss Arabella Goddard. Sofa stalls, 5s.; balcony,
3s.; unreserved seats, 1s.

MISS ARABELLA GODDARD, at the Monday Popular

Concerts, on Monday evening, May 30, when she will perform Beethoven's
grand sonata solo in C major, Op. 63, dedicated to Count Waldstein.

MADAME R. SIDNEY PRATTEN begs to announce

that the 12 songs, with Guitar accompaniment, from Satalena, Moore's
Melodies, &c., are now ready; also, that her Guitar School will be ready for cir-
culation on the 1st of June. 24, Holles-street, Cavendish-square, W.

MR. and Mrs. SANTLEY have removed to No. 2,

Porchester-place, Oxford-square.

TO BE SOLD, a fine old Piccini Tenore. To be seen
at 24, Holles-street.

REVIEWS.

Bachiana; "select pieces (preludes and fugues) from the miscellaneous pianoforte works of John Sebastian Bach, not included in the *Clavier bien Tempéré*"—as performed in public by Miss Arabella Goddard—(Duncan Davison and Co.) The first series of six being now complete we may recapitulate its contents. These are *Fuga Scherzando* in A minor; *Prelude and Fugue* in B flat (on the name "Bach"); *Fantasia con Fughetta*, in D major; *Fantasia con Fuga*, in B flat; *Preludio con Fuga*, in A minor; and two fugues in C major. The two fugues in C major (No. 6), besides their wonderful clearness in a contrapuntal sense, and the attractive character of their themes, may be pointed out as most useful studies for equalising the touch and for the attainment of fluency in execution. The fugue in A minor (No. 5) is one of the most interesting and masterly of all the minor fugues of the composer. Altogether this selection may be recommended as the most serviceable introduction to the most difficult and elaborate works of Bach that could well be contrived; and the student who is zealous and industrious enough to master it, will approach the *Clavier bien Tempéré* and other great works with double confidence. Messrs. Duncan Davison may be reminded, by the way, that there is plenty of material for another series of *Bachiana*; and it is to be hoped they may have found the first issue sufficiently remunerative to encourage them to proceed. The revival of such vigorous and healthy music cannot be otherwise than productive of good.

"*Away from thee*," words by R. W. Taylor, music by G. A. Osborne (A. W. Hammond), is one of the most graceful and well-written songs we have met with for some time. The melody is attractive, *per se*, and full of genuine sentiment, while the accompaniment is not only constructed with finished neatness, but is based on a figure that may fairly be pronounced original.

Inspirazioni Italiane; "prima raccolta di Melodie, Canzoni per canto e piano"—per A. Cunio, Nos. 1 to 7 (Wessel and Co.), have all more or less merit. Though unpretending, they show the hand of a musician, while, without being very original, the vocal parts have the tune and flow of the good Italian school. We can speak most unreservedly of No. 4 ("La Locandiera"), No. 5 ("Dov'è il mio ben"), and No. 6 ("T'affretta a sorgere"); the first as unaffected, gay, and pretty, the other two as attaining genuine expression without a glimpse of false sentiment to weaken it. We shall be glad to hear again from Signor Cunio, who seems to belong to the circle of our Italian operatic artists, since he dedicates his songs to Signor Giuglini, Signor Belletti, and Madame Ortolani, among others.

"*Repose*"; "*The Song of the Exile*"—*reveries*, for voice and piano, composed by J. W. Rogers (Wessel and Co.)—are both excellent in their way, the musician-like completeness with which they are written being alone a recommendation in these days, when the musical grammar is so often disregarded by composers. Of the two we must own a decided preference for the "*Song of the Exile*," which, while less ambitious in its dress, is more truthfully expressive than its companion. At the same time the most practised pen need not be ashamed of signing either.

"*The Pet Polka*" and "*The Daisy Waltz*"—by H. Frederick Cowen (Cocks and Co.)—are as simple as a hammer, which is the more easily understood on learning from the title page that their composer is only "seven years old." Let Master Cowen wait till he is fourteen before he

again ventures into print. "*A Mother's Love*"—song from the same tender pen (Cocks and Co.)—is really pretty, and gives much more evidence of promise than the Waltz and Polka. Master Cowen may compose another ballad forthwith.

"*And were they not the happy days*;" "*O spare my tender flowers*;" "*Beauty is dead*;" four-part songs, for treble, alto, tenor, and bass, composed by Frank Mori—Nos. 3, 4, and 6 of Boosey's *Part-Song Miscellany* (Boosey and Sons)—show Mr. Mori progressing as a writer for voices in combination. He must strive, however, to harmonise more simply, and with such clearness that the ear may never be puzzled about the absolute tonality of a passage, as at the foot of page 2 in "*Beauty is dead*," where the key of G major is quitted and resumed in a manner equally inexplicable. Of the three pieces before us, we must award the palm to "*O spare my tender flowers*," as the most definitively *melodious*. Composers of part-songs are occasionally apt to forget that melody is as indispensable to this branch of composition as to any other. Mr. Mori (to conclude) has been supplied with excellent poetry by Mr. Charles Mackay (Nos. 3 and 6) and Mr. Charles Swain (No. 4). He should persist in writing, if not just now in publishing.—In his *notturno* for two voices, entitled "*The Month of May*," with accompaniment for organ or piano, Mr. Wilhelm Schulthes has emulated with success both the simplicity and the manner of the primitive Italian barcarole. The amount of prettiness (if not originality) in this agreeable bagatelle, is in the same ratio as the absence of pretension.

Mr. W. A. Lucker's "*Moss-Röslin Walzer*"—"Moss-rose Waltzes" (Ewer and Co.)—are likely to attract more on account of a lithographed portrait of a young lady on the title-page than on their own. They are, nevertheless, quite harmless. "*Les Premières Roses*," *suite de valse pour le piano*—par Alphonse Le Duc (Cocks and Co.)—is also noticeable for its cover, upon which is painted a jar full of roses that startle if not refresh by their pinkness.

"*Morceau de Salon, alla Mazurka*"—for the pianoforte, by S. W. Waley, Op. 18 (Schott and Co.)—like everything Mr. Waley produces, is clever, and written with an amount of extreme carefulness, which shows how conscientiously he gives himself to his task. As a drawing-piece, however, it is rather showy than bright or brilliant.

Herr Kücken's *Cradle Song*, ("Blessings without number"), addressed to the Infant Prince Frederic of Prussia—Englished by William Ball (Cocks and Co.)—is by no means one of the most striking inspirations of the popular Bavarian Lied-composer.

"*My spirit pines for home*;" "*Heaven will guard those far away*"—songs, composed by Charles H. Compton (Cramer, Beale, and Co.)—are both clever, if somewhat overwrought. The second, however, can boast of character no less than of cleverness, and for this reason must be preferred to its fellow. "*Bird of the sky*"—by Henry Regaldi, Professor of Singing at the Royal Academy of Music (Cramer, Beale, and Co.)—is scarcely the sort of composition to which we should expect to find attached the name of a professor, whatever his rank and standing. Miss Caroline Adelaide Dance's setting of Professor Longfellow's "*Beware*," or "*I know a maiden fair to see*" (R. W. Ollivier)—has the merit of having caught and embodied the spirit of the words almost as felicitously as Mr. Balfe in his sparkling duet bearing the same title, and wedded to the same theme.

"*Contemplation*"—*andante cantabile* for the pianoforte,

by Brinley Richards (Cocks and Co.),—is unobtrusive, graceful, and attractive enough to be accepted as twin sister to his romance called *Ethel*, in which he has musically symbolised the bewitching heroine of Mr. Thackeray's *Newcomes*. The "*Chanson Erotique*"—*pour le piano*, by M. Jules Egghard—is well composed, although it resembles some score of prototypes; but why "*Erotique*," we are unable to make out. "*Com'è gentil*"—serenade, transcribed for the pianoforte, by W. Vincent Wallace (Cocks and Co.)—while much less difficult, exhibits all the good qualities that have been praised in the same composer's "*Robin Adair*," "*Home, sweet home*," and other no less attractive, brilliant and ingenious pieces.

CONCERTS.

MUSICAL SOCIETY OF LONDON.—The first *conversazione* of the season was held on Thursday night, in St. James's Hall, when upwards of seven hundred fellows, associates, and lady associates, were present. The Hall was magnificently fitted up, under the superintendence of the energetic and indefatigable secretary, Mr. Charles Salaman, who, indeed, on all occasions, has proved himself one of the most zealous friends and uncompromising supporters of the Society. From the front of the gallery were suspended, all round the hall, portraits of eminent composers from the earliest date down to the present time. Specimens of instruments, from those of the most primitive construction to the unparagoned achievements of a Broadwood, Sax, or "Boosé," were exhibited in different parts of the hall, as also manuscripts of the most celebrated musicians and their most celebrated works. Other interesting objects met the eye at every turn. Statues and busts of the masters were conspicuous in the most prominent parts of the hall, and some admirable specimens of statuary, irrespective of music, were distributed in the orchestra, or in the galleries. One conspicuous group, Canova's *Graces*, was admirably disposed in the back part of the upper gallery, having a soft green light thrown upon it, which had a beautiful effect. Moreover, the "inward man" was not neglected. The private refreshment-room, erected for the occasion of the Dramatic College Ball, was reserved, and ices, cakes, tea and coffee, provided for all the visitors. This was most grateful, as the night was warm and the company numerous.

Of the musical entertainment we cannot speak highly. It is a question, indeed, if musical performances at all should be given at the *Conversazioni*. There is so much to amuse in other respects, so much moving about, so many people to talk with, that music becomes almost a dead letter, except to the few interested. At all events, if a concert must be given, let it be composed of different materials from those of Thursday evening. What on earth chance was there for grave attention to be paid to Spohr's double quartet in D minor, however well executed, or what for Mendelssohn's psalm, "Hear my prayer;" or for Cipriani Potter's quartet, "*Les Folies d'Espagne*?" Songs and part-songs were all in place, since the strictest attention was not demanded. The following were among the pieces which might have been retained without a dissentient voice:—Choral part-song, "How lovely thy lay" (Mendelssohn); Song, "A King, a Pope, and a Kaiser" (Frank Mori); Part-song, for ladies' voices, "God that madest Earth and Heaven" (Henry Smart); Song, "Oh! if thou wert mine own love" (Charles Salaman); and improvisation on Mendelssohn's "On song's bright pinions," executed by Miss Arabella Goddard (Stephen Heller). Features of the programme, too, were the performance by M. Georges Pfeiffer, on Pleyel-Wolff's piano and pedaliers, of two compositions—prelude in B minor, by G. Pfeiffer, and fugue, in D major, by J. Sebastian Bach, and Cipriani Potter's quartet, in which Madame Angelina Goetz presided at the pianoforte. The proceedings terminated about half-past 11, to the entire satisfaction of the whole assembly.

LONDON GLEE AND MADRIGAL UNION.—The third and last concert of the season was given on Monday last, at the Hanover Square Rooms, and attracted a larger audience than either of

its predecessors. The programme was selected with exceeding judgment, every piece being more or less valuable. The madrigals included, Orlando Gibbons' "The silver swan" (A.D. 1600), Nicholson's "Spring comes again" (1600), A. Striggio's "No din of rolling drum" (1570), and Luca Marenzio's "Lady, see on every side" (1510). Strange to say, not one was encored, although all were admirably sung. Marenzio's met with the greatest applause. That the audience was not an apathetic one may be guessed from the fact, that no less than four encores were awarded to different pieces in the programme. These were, Pearsall's four-part song, "Why with toil thy life continuing;" ancient round, "Summer is *icumen in*;"—a curious specimen of the 13th century; Bishop's glee, "The Fisherman's good night," and T. Weekes's ditty of the olden time, "Strike it up, neighbour." The selection included several of the most successful pieces performed during the series. Mr. Thomas Oliphant again was pertinent and pointed in his interspersed remarks, and spoke a very neat valedictory address previous to the last piece. In introducing the audience to Mr. J. L. Hatton's part song, "The hunt is up," Mr. Oliphant stated that "This last production of our distinguished countryman was the only work of a living composer brought forward at these concerts." Mr. Oliphant further remarked that, "It was only about seventeen years ago that he was obliged to disguise the plain English name of 'Hatton' under that designation of 'Czapek,' before a discerning British public could see any merit in the songs now so well known under that pseudonyme." Now, we confess we do not understand this logic. Bishop had no need to conceal his name to arrive at popularity, nor any of our acknowledged ballad-writers, for aught we remember. If Mr. Hatton had real merit, his English name would have presented no insuperable bar to success; and we have no doubt the pseudonyme was entirely a mistake. Moreover, for one who now knows "Czapek," one hundred knows "Hatton," and we are glad to find that the English name is in the ascendant.

NEW PHILHARMONIC CONCERTS.—Owing to its great success at the first concert of the present season, Dr. Wylde judiciously repeated the Choral Symphony on Monday night, when the densely crowded state of the hall (St. James's) proved that the master-work of Beethoven had lost none of its attraction. The principal vocal parts were allotted to Madame Rudersdorff, Miss Stabbach, Messrs. Wilbye Cooper and Weiss; and the execution, on the whole, was even better than before, the attention of the audience quite as marked, and the applause bestowed on each movement of the symphony quite as enthusiastic. The fact of two such performances of so elaborate and difficult a composition having taken place within so short an interval of time is not merely creditable to Dr. Wylde, but speaks well for the musical taste of his numerous patrons and supporters. The overture to *Die Zauberflöte*, and Mendelssohn's first pianoforte concerto—played with wonderful spirit and brilliancy by Mad. Schumann (who was unanimously recalled into the orchestra at the conclusion)—were the other pieces in the first part of the programme. The second part was wholly devoted to Mr. Howard Glover's new dramatic cantata, entitled *Comala*, one hearing of which, imperfect and in many instances bad as was the execution, sufficed to show that the composer had treated his subject not only with the ability which has won him a distinguished place among contemporary musicians, but in a truly poetical spirit. When we say that the music is Ossianic, we by no means intend that, like the poetry it aims at illustrating, it is obscure, but that it is marked almost throughout by a dreaminess of character, occasionally by a sort of rugged wildness, perfectly in keeping with the theme. The gloomy personage of *Comala* (Madame Rudersdorff)—chiefly employed (like some Irish orator) in lamentations, maledictions, and denunciations, until death releases her (and the reader) from further anxiety—is graphically portrayed. Her first air, "Where art thou, oh Fingal?" is plaintive and beautiful, and the scene in which she becomes lyrically frantic, on hearing from Hidallan (Mr. Weiss) of the supposed death of Fingal, extremely romantic and effective. Among other pieces that, even after a single hearing, may, without hesitation, be pro-

nounced excellent, are the song of Melicoma (Miss Stabbach), "Grey night grew dim along the plain," and the air in which Hidalgo apostrophises the weeping Comala—"What joy thus to behold his love." The dances, the marches, and the choruses are all, more or less, striking—the best of the last-named, perhaps, being the unaccompanied chorus of bards, "Where are our chiefs of old?" and the chorus descriptive of the tempest. The little music that accrues to Fingal (Mr. Wilby Cooper) is chiefly declamatory. As in his *Tam O'Shanter*, Mr. Glover has striven to invest the music of *Comala* with a national turn, and both in the songs we have mentioned, and in nearly all the incidental music, certain peculiarities of the Celtic style of melody, without being plagiarised, are successfully imitated. As *Comala* was given at the end of the concert, and did not terminate until a late hour, it is impossible to say more about it at present. Nor would it be at all fair to venture on any definitive judgment with regard to its claims to consideration as a work of art—irrespective of such unmistakable characteristics as have been noted—after a performance which, in many respects, left almost everything to be desired. The concert terminated with a capital performance of Weber's overture to *Preciosa*.

VOCAL ASSOCIATION.—The fifth dress concert of the season was given on Wednesday last, to an audience which filled to overflowing the large room of St. James's Hall. Mr. Benedict, as conductor, presided over a full and efficient orchestra, led by M. Sinton, including all the leading instrumentalists, and numbering, with the chorus, some five hundred performers. The first part of the programme comprised Gluck's overture to *Iphigenia in Aulis*, finely rendered by the band, the "Aria di Chiesa," "Pietà, Signore," (composed by Stradella, 1680), entrusted to Miss Binckes, of whom we can say little more than that she appeared nervous; Haydn's canzonet, "She never told her love," given by Madame Enderssohn, so as to elicit the warmest plaudits; the aria, "Qu'à mes ordres" from Boieldieu's *Jean de Paris*, spiritedly sung by Herr Stockhausen, and Haydn's Sacred Part-Song, performed by the Vocal Association for the first time. If we may judge by the overwhelming applause which followed Miss Arabella Goddard's performance of Mozart's Concerto in C major, we think we shall not be far wrong in setting this down as one of the most interesting features in the evening; and we do no more than echo the general opinion that it was played in a style thoroughly worthy this great artist's high reputation—in short, to absolute perfection—the entire orchestra testifying their sense of its merits in the same unmistakable manner as the audience. The second part was devoted to Handel's *Acis and Galatea*, which was given for the second time this season, with Mad. Enderssohn as Galatea; Mr. Wilby Cooper, Acis; Mr. Dyson, Damon; and Mr. Santley, Polyphemus. We do not think this performance at all an improvement on the first, the choruses in many places being very unsteady ("Wretched lovers" particularly so), and the soloists, with the exception of Mr. Santley, more than once open to exception. As the Damon appeared to be an amateur, we will charitably pass over his "Shepherd, what art thou pursuing?" and "Would you gain the tender creature?" but must award all praise to Mr. Santley for the decided advance he has made; singing with an increased amount of vigour, and showing that he has listened to the advice tendered him some time since. A very hearty encore followed his spirited rendering of "O ruddier than the cherry," of which he repeated the last part. The dress concert, advertised for June 8th, is postponed till the end of the month.

CRYSTAL PALACE.—The Goddess of Music and the Goddess of Flowers shook hands on Saturday under the roof of the great glass-house at Sydenham, and exerted themselves in the most condescending manner to gratify and amuse the poor children of earth who flocked in numbers to the Crystal Palace allured by the double attraction. The "Third Floral Promenade," and an excellent programme provided for the customary Saturday entertainment by Mr. Manns, could not fail to draw a crowded and fashionable assembly. The flowers looked magnificent, and almost distracted attention from the concert-room. There was company enough, however, and to spare, to attend both departments, and stragglers in plenty left to wander

through the grounds, to saunter in the picture rooms, or court meditation in the Alhambra Court or the Tropical Hall. Our immediate business, nevertheless, is with the music, and, consequently, we must leave Mistress Flora to her own destinies, and look after Mr. Augustus Manns, his band, instrumentalists, and singers. The concert opened with the overture to Auber's *Marco Spada*, and was followed by a performance on the violin by Miss Juliette Delpierre, a child of six years of age, which, if not very perfect, was extraordinary. Phenomena are not gone out of vogue. The "Delpierre Family" consists of Missy Julia, aged four, Missy Juliette, aged six, and Master Jules, aged eight. The three are violinists, and, those are satisfied to forego several conditions of gratification, who cannot fail to be delighted with these juvenile performers. In a fantasia-duo, written by one of the family, Missy Juliette and Master Jules literally astonished the audience, who encored the piece with acclamations. Perhaps such correct and forcible playing has never been heard from "immaturities" of the same ages in this country. A trio, on "God save the Queen," by the three juveniles, was also received with loud applause and repeated. The talent of the juveniles is undeniable, but we question very much whether this early forcing will have the effect of ripening the fruit, as is intended. A child of four years old, however gifted and well-taught, exhibiting on the violin, is little short of an insult offered to an enlightened audience. Mr. Manns should not encourage such displays. They do not belong to the domain of art. Madame Lemmens Sherrington was the vocalist. She sang the grand scena, "Softly sighs," from *Der Freischütz*, Mr. Macfarren's ballad, "The Violet Girl," and an arietta from a M.S. operetta, by Mr. Henry Leslie. Madame Sherrington sang delightfully, and was encored in the ballad and the arietta. The symphony was Beethoven's in F (No 8), an excellent performance. The concert terminated with the overture to Rossini's *Italiana in Algeri*.

The second of the series of concerts by the artists of the Royal Italian Opera was given on Wednesday, and introduced Madame Penco for the first time at the Crystal Palace. The "selection" was from Mr. Costa's oratorio *Eli*, and included the march of the Israelites, "Evening Prayer," sung by Madame Nantier-Didiée, and the chorus, "No evil shall befall thee." Madame Penco sang "Ah! fors' à lui," from the *Traviata*, and was encored; Madame Grisi introduced Bishop's ballad, "Home, sweet home," her first essay in an English song in London, with a similar result; Signor Gardoni gave the serenade, "Young Agnes," from *Fra Diavolo*; Grisi and Ronconi sang the duet, "Pronta io son," from the *Elisir d'Amore*; the chorus sang Mendelssohn's part song, "Oh hills, oh vales!" the band executed the overture to *Leonora*; and principals, band, and chorus joined in the grand finale to the second act of *Guillaume Tell*, and the finale to the third act of *Ernani*. Mr. Costa conducted.

THE POLYHYMNIC CHOR.—The second public concert of the season took place at the Hanover-square Rooms on Tuesday evening, under the direction of Mr. Wm. Rea. This choir, which, as our readers know, or ought to know, consists of eighty male voices, and is established for the practice and public performance of part music for male singers, has already gained no small reputation with the general public. The voices have been selected with care, and the ensemble singing is admirable. This, doubtless, is the result of the weekly rehearsals which are held every Thursday evening, in the Throne Room, at Crosby Hall. Mr. Rea is an energetic director, and keeps the members to their work, whereby the best results follow. The performance on Tuesday last was excellent throughout. The pieces most favorably received were Mendelssohn's part-song, "Love and Wine," encored; a new and striking part-song, by Mr. G. A. Macfarren, "The Fairy's Even Song;" Wilby's madrigal "Come, Shepherd Swains;" and Mendelssohn's vigorous and original "Turkish drinking song." A part-song, too, by Mr. William Rea, the director, is entitled to mention, not only for the excellence of the singing, but as a very pleasing composition. In the course of the performance Mr. Walter Macfarren played two pieces of his own composition on the pianoforte—"Rosalie" (romance), and "The Skylark" (valse brillante), with capital effect.

HERR JOACHIM'S CONCERTS.—The third and last of Herr Joachim's very interesting performances took place yesterday evening, and was even more successful than its predecessors. The programme—devoted, as before, exclusively to Beethoven—was as follows:—

Quintet in C, Op. 29.

Quartet in A minor, Op. 132.

Quartet in E minor, Op. 59.

Executants—Herr Joachim and Herr Ries (violins), Messrs. Blagrove and Webb (violins), Signor Piatti (violinello).

The quartet in A minor, one of the so-called "Posthumous," was repeated by unanimous desire, in consequence of the extraordinary effect it had produced at the preceding concert. The quartet, Op. 59, completed the Rasoumowsky set, the other two having already been given. The three stages of Beethoven's productive career were thus each represented by a masterpiece. The execution was beyond all praise. No such quartet playing has been heard in London for years as at these entertainments; and last night, as if to make his subscribers regret that, for a time at least, they were to enjoy no more such intellectual treats, Herr Joachim surpassed himself. It is impossible to over-estimate the qualifications of this German violinist as an interpreter of classical music. To a manual dexterity which enables him to vanquish every difficulty with astonishing ease, he unites a style so noble, an expression so pure, and at the same time so thoroughly realising all that the music is intended to convey, that, while the judgment is invariably satisfied and the severest taste conciliated, the ear is enchanted beyond measure. Never has playing so vigorous, passionate, and impulsive been combined with more faultless intonation, more sustained command of the gradation of sound, more brilliant and unerring execution. It is, indeed, no exaggeration to say, of Herr Joachim, that he can sing like Mario and fiddle like Paganini. Then, his conception of those great works, in which he takes such evident delight as to infect his hearers with his own enthusiasm, is instinct with the highest poetry, his reading as large, expansive, and energetic as it is charmingly varied, full of subtle and delicate contrasts, and marked by the most exquisite refinement and sensibility. All these qualities were inimitably displayed last night. Each piece was so consummately rendered that we cannot give the preference to any one of the three over its companions; and if the "Rasoumowsky" quartet produced the greatest effect of the evening it was most probably because it was the last, and that the appetite had grown with what it fed upon. To say nothing of the other movements, which were simply faultless, the performance of the *adagio* in this marvellous quartet was an incident not to be forgotten by any one capable of appreciating a manifestation of surpassing skill and genius, unaccompanied by the slightest vestige of affectation. Seldom, indeed, has rare accomplishment been combined with such entire absence of pretension as in Herr Joseph Joachim.—*Times*.

MISS LASCELLES gave her annual evening concert at the Hanover-square Rooms, on Thursday se'nnight. The audience was more select than numerous, and, the fair sex exhibiting a large preponderance, there was not so much enthusiasm as might be desired to lend encouragement to the performers. Artists will always exert themselves more when they think they may reckon on applause to follow their exertions. Every piece in Miss Lascelles' programme, good, bad, and indifferent, was received in solemn silence, until at last vocalists and instrumentalists seemed to have lost all heart, and went on as if they cared little how they sang or played. The *bénéficiaire* alone, as in duty bound, appeared to do her utmost to let her patrons see she looked to something else beyond outward demonstration as the reward of her efforts to please them. Miss Lascelles' share of the performance comprised the recitative and aria, "Che farò," from Gluck's *Orfeo*—a favourite with the lady, and which she sings remarkably well—Mercadante's recitative and aria, "A te Riede;" the English ballads, "Lilly Lye"—written expressly for her by Mr. G. A. Macfarren—and "Clarine;" and with Madame Enderssohn, Mendelssohn's duets, "Greeting," and "Maybells." The other vocalists were Madame Lemmens Sherrington, Miss Ransford, Messrs. Wilbye Cooper, Depret,

Santley, and Patey. Signor Li Calsi and Signor Piatti played a sonata by Mendelssohn, for pianoforte and violinello; the same pianist, with M. Reményi, executed De Beriot's concertante duet for piano and violin on the *Huguenots*; and Signor Piatti and M. Reményi both played solos of their own composition. The last two pieces were the least desirable in the selection. Signor Piatti's compositions are by no means equivalent in merit to his playing; and M. Reményi, in place of attempting to conceal in what he writes his deficiencies of style and execution, seems rather to compose with the intention of making his faults manifest.

MR. LINDSAY SLOPER this year gives his Annual Morning Concert on his own account. For the last four or five years he was wont to invite his friends to his intellectual entertainment conjointly with Miss Dolby. He has taken care, nevertheless, whatever may have been the cause of the separation, not to dispense with the services of that eminent songstress, and Miss Dolby figures as conspicuously as ever in Mr. Lindsay Sloper's programme. The selection, as usual, was admirable. The first piece was Beethoven's stringed quartet in E flat major (Op. 74), executed by Herr Joseph Joachim, Herr Louis Ries, Mr. Webb, and Signor Piatti. This was a superb performance, and was received with tumultuous applause. Another fine performance, and equally well received, was Mozart's sonata in F major (No. 14), for violin and piano, by Herr Joachim and Mr. Lindsay Sloper. The remaining performances by the concert-giver, comprised Dussek's "L'Invocation" Sonata (Op. 77), selection from Stephen Heller's "Nouvelles Etudes" (Op. 90), and, with Mr. Benedict, Weber's "Characteristic Movements" for two performers on the pianoforte. Mr. Lindsay Sloper's playing is distinguished by great neatness, perfect execution, and thorough refinement. There is no attempt at display, no violent contrasts, no contortions of the body, no extra employment of the pedal to hide wrong notes or missed notes. Mr. Sloper is a legitimate pianoforte player, and some of the great celebrities of the day might take lessons from him in more than one respect. Signor Piatti introduced the "Prelude, Sarabande, and Gavotte" of Bach, for the violinello, which produced so great a sensation at the Monday Popular Concerts, on the Bach and Handel night. The singers were Miss Dolby, Miss Theresa Jeffreys, and Mr. Sims Reeves. Miss Dolby sang thrice, her best performance being in Handel's aria, "Cangio d'aspetto," from *Admetus*—like Bach's pieces, also heard under favourable circumstances at the Bach and Handel night of the Monday Popular Concerts. Mr. Sims Reeves sang Mr. J. L. Hatton's version of Longfellow's "Excelsior"—which some scores of composers besides have written—and joined Miss Dolby in Mr. Lindsay Sloper's very pleasing and well-written duet, "Memories." Miss Theresa Jeffreys gave Mendelssohn's song "Zuleika," and Spohr's "In the silver beams of Luna," with duet accompaniment on the pianoforte by Messrs. Benedict and Lindsay Sloper. All the vocal music was unexceptionable. The conductors were Mr. Francesco Berger and Mr. Lindsay Sloper.

MISS FANNY CORFIELD, the talented pupil of Professor Sterndale Bennett, invited her friends to a *matinée* of classical pianoforte music, on Friday, the 20th inst., at the private residence of Mrs. Chapman, 14, Montagu-place, Bryanston-square. The programme, as may be surmised, was unexceptionable. It comprised in the instrumental section Professor Bennett's Sonata-duo (Op. 32), for pianoforte and violinello; Beethoven's "Kreutzer Sonata," for piano and violin; and Hummel's trio in E flat (Op. 93), for pianoforte, violin and violinello. In the sonata-duo Miss Fanny Corfield was assisted by M. Paque, a steady and judicious violinello, always to be depended on, so that the execution, with the young lady's brilliant fingering and artistic style, was gratifying in the extreme. In the "Kreutzer Sonata," Miss Fanny Corfield enjoyed the co-operation of the eminent violinist M. Santon, and a most exciting performance was realised. The trio of Hummel was no less favourable to the exhibition of the young pianist's talents and accomplishments, the last movement—*allegro con brio*—betokening vigour and sustaining power no less than fluent execution and brilliancy of finger. Miss Fanny Corfield's solo was Mozart's "Tema con variazione," in A. The vocal music was distributed between

Miss Stabbach and Mr. Redfearn. The lady sang Mendelssohn's "Slumber and dream song," and the cavatina from *Der Freischütz*, "Tho' clouds by tempests may be driven." She also joined Mr. Redfearn in the fine duet, "Can I not find thee a warrant for changing?" from Professor Bennett's cantata, *May Queen*. This was the best vocal performance of the morning. Mr. Redfearn sang Professor Bennett's charming song, "Sing, maidens, sing," in very excellent style. Mr. Arthur O'Leary accompanied the vocal music.

MADAME DE VAUCHERAN'S Evening Concert took place on Wednesday, at the Hanover-square Rooms. This lady is no Frenchwoman, as her name indicates, but genuine English, and received her education at the Royal Academy of Music, in Tenterden-street. She exhibited the best taste in the pieces selected for her own performances, on Wednesday, which included Mendelssohn's Sonata, in B flat (Op. 45), for pianoforte and violoncello; Beethoven's Trio in E flat (Op. 1, No. 1), for pianoforte, violin, and violoncello; Mozart's Sonata, in B flat (Op. 2, No. 4) for pianoforte and violin; and Kettener's "Grand Caprice Hongrois." Here was an admirable selection, but much too grave and too long for the company. This mistake is too frequently committed, and concert-givers overlook the fact, that simple songs, with certain audiences, invariably produce the greatest effect. In the first part of Madame Vaucheran's programme, the only pieces which produced any effect were Mr. J. W. Davison's song, "Swifter far than summer's flight," sung by Miss Palmer, and the old Scotch ballad, "Huntingtower," by Miss Clari Fraser, although, besides Mendelssohn's Sonata, and Beethoven's Trio just mentioned, there was the scena from *La Sonnambula*, "Come per me sereno," sung by Madame Anna Bishop; an Italian aria, by Madame Rosina Pico; and other exotic pieces. Miss Palmer sang her song beautifully, and Miss Clari Fraser, in the Scotch ballad, literally carried away her audience—no enthusiastic one, by the way—by her perfect vocalisation and exquisite taste. Miss Clari Fraser, before now, should have been one of the greatest ornaments of the concert-room. She has only to be heard frequently to be acknowledged so. Again, in the second part, Madame Anna Bishop obtained the only encore in "The last rose of summer," which was exquisitely sung; although, indeed, Miss Palmer was equally entitled to a redemand, for her expressive and fine singing of Mozart's "L'Addio."

The instrumental players, with Madame Vaucheran, were Herr Goffrie (violin) and M. Paque (violoncello). The singers not already named were Misses Donia, Horder, Emily Spiller, Madlle. Corelli, and M. Depret. The concert would have been more acceptable had it been one-third less in length. Two of the classical *morceaux* might have been dispensed with advantageously.

MISS EMMA BUSBY'S CONCERT—date, Friday, May 13—as regards the selection, was one of the most admirable of the season. It comprised Mendelssohn's trio, in C minor, for pianoforte, violin, and violoncello; Beethoven's sonata, in G major, for pianoforte and violin; and "Chaconne," by Handel. Miss Emma Busby was assisted by Herr Joachim and Signor Piatti in the instrumental department. The fair pianist has a charming talent, and is, as may be gathered from the programme, essentially a classicist. With two such performers as Herr Joachim and Sig. Piatti, we need hardly say that both Mendelssohn's and Beethoven's pieces were executed to perfection. The singers were Madlle. Elvira Behrens, Mrs. Santley (late Miss Kemble), and Mr. Santley. Madlle. Behrens sang the popular air, "Che farò," from Gluck's *Orfeo*; Mrs. Santley gave Beethoven's song, "Oh! beauteous daughter of the starry race;" Mr. Santley, Benedict's "Alma Adorata;" the three joined in Mozart's trio, "Scave sia il vento;" and Mr. and Mrs. Santley gave Donizetti's duet, "Io resto fra le lagrime." The singing was excellent, and the concert throughout thoroughly enjoyed.

AD ARABELLAM.

(From *Punch*.)

A FACT, long known to him, kind *Punch* may be

Allowed to gratulate his *rara avis* on:

Joy to the Lady of the Keys! From G,

The music of her life's transposed to D,

And Arabella Goddard's Mrs. Davison.

PROVINCIAL.

FROM WIGAN we learn that a new organ has been erected by Messrs. Foster and Andrews (of Hull), in St. Thomas's Church, under the superintendence of Mr. Graham, organist of the parish church. Special services were held, the congregation on each occasion being very numerous, especially on Sunday (8th inst.), "when it was difficult to accommodate all the congregation, every available space in the aisles and elsewhere being filled with forms. The collections were exceedingly satisfactory, amounting in the whole to £34 18s. 8d." The instrument, so far as we can judge from the local accounts, appears to have given much satisfaction.

A "CASE" LINED WITH "TIN."—Some time since Mr. Richard Mellor, the well-known music-seller, of Huddersfield, was brought before the "beaks" of that town by a policeman, on a charge of obstructing the public footway in Church-street. The obstruction consisted in the defendant having left piano and other musical instrument cases in the street, after unpacking. The offence was really microscopic, if there were any at all, and one would have supposed that the beaks would have done a wiser thing had they complimented Mr. Mellor, for pushing such a business, rather than fined. It appeared the boxes had been left for a very short time after the instruments had been removed, and Mr. Mellor had sent for the carrier to take them away. In defence Mr. Mellor said, "When I received the summons I spoke to a respectable tradesman in the town, whose business (from the very nature of it) if mine be a nuisance, must be tenfold more so. I asked him if he was ever troubled with the policeman's visits, or summoned before the magistrates. He replied that when they troubled him, he dropped them a sixpence, and said 'It is a cold day; go and get a pint of ale.'—(Laughter.) I have found out my mistake; for while I have been giving the carrier a pint of beer, or a few copper to come early for the cases, I should have paid the policeman to see them.—(Laughter.) When I have three or four pianofortes coming and going, it takes a long time to pack and unpack them, so that I cannot help having the cases in the street for a while. The policeman would have you believe that Cross Church-street is a sort of second London Chapside; but the fact is, the street is so quiet that you might fire a cannon without doing more mischief than frightening a few crows and hens.—(Laughter.) I pointed out three packs of wool, or 'devil's dust' as they call it, to the policeman, obstructing the footway on the other side of the street; what did the policeman say? 'O, that's a different thing.' Whether the difference was sixpence or threepence, I don't know.—(Laughter.) In what respect are my cases any obstruction? I am prepared to prove that three or four men may go abreast on the pavement, past where the alleged obstruction is. Although I have done the same thing for many years, not a single accident has occurred. When I received the summons I was perfectly astonished, as I must have been a very old offender, and yet I never had the honour of appearing before your worships in the old court: but the police thought they would have a respectable case to open the new court, and so selected a piano case.—(Roars of laughter, in which the bench joined.) Mr. Mellor got off in the old English fashion—by paying. A penalty of 5s. was inflicted.

REIGATE CHORAL SOCIETY.—(From a Correspondent).—This society, which has now for several years been successfully conducted by its able leader and conductor, Mr. E. Thurnam, gave an excellent concert on Thursday evening last. It is most gratifying to notice the steady progress and manifest improvement in the performances of the members; it is sufficient evidence, not only of the ability of the conductor, but of the attention of his choir. As usual, the present programme contained some of the very best music, the whole of which was most faithfully performed. The choruses included Spohr's "Praise the Lord," and Handel's "Awake the trumpet's lofty sound," and "We never will bow down." This last was given with a precision and fullness which would have done credit to any society, and manifestly gave much pleasure to the audience. Mr. Cummings sang Mendelssohn's aria, "Be thou faithful," beautifully; it was a treat of the highest order. He was accompanied by an amateur in a manner which would have been excellent in a good professional. Mr. Cummings also sang Handel's "Waft her, angels" as few can sing it; the purity of his intonation was never better displayed than in this beautiful recitative and air. The whole of the secular music was exceedingly well sung, amongst which, perhaps, Mendelssohn's beautiful part-song, "Farewell to the forest," and Haydn's "Come, gentle spring," deserve especial notice. Mr. Cummings sang perfectly the beautiful little song, "The garland." On this occasion the society was aided by some very able amateur instrumentalists, who not only played the fine "March" in *Athalie*, Beethoven's grand Symphony in D, and the overture to the *Gazza Lutra*, exceedingly well, but gave great spirit to some of the choruses. Altogether the concert was a great success, and reflects the greatest credit on all concerned.

ROYAL ITALIAN OPERA, COVENT GARDEN.—

First night of *MARTHA*. On Tuesday next, May 31, will be performed (for the first time this season), Plotow's opera, *MARTHA*. Lady Enrichetta, Mdlla. Lotti (her first appearance in that character); Nancy, Mdlla. Didide; Plunkett, Sig. Graziani; Lord Trisiano, Sig. Tagliafico; Sceriffo di Richmond, M. Zeiger; and Lionello, Sig. Mario. Conductor, Mr. Costa.

In the Incidental Divertissement, Mdlla. Zina, Mdlla. Esper, and M. Desplaces, will dance. Commence at half-past eight. Second tier boxes, to hold four persons, £2 12s. 6d.; Pit tickets, 10s. 6d.; Amphitheatre stalls, 7s. and 5s.; Amphitheatre, 2s. 6d.

Extra Night.—First night of Don Giovanni.—First appearance of Sig. Tamberlik. On Thursday next, June 2, will be performed (for the first time this season), Mozart's opera, *DON GIOVANNI*, with the following powerful cast:—Donna Anna, Mad. Crisi; Zerlina, Mad. Penco (her third appearance in England); Elvira, Mdlla. Marai; Don Giovanni, Sig. Mario; Leporello, Sig. Ronconi; Masetto, Sig. Polonini; Il Commendatore, Sig. Tagliafico; Don Ottavio, Sig. Tamberlik (his first appearance this season).—The Minuet will be danced by Mdlla. Zina and M. Desplaces.

ROYAL PRINCESS'S THEATRE.

Last Weeks of Mr. CHARLES KEAN'S Management.

ON MONDAY, and during the week, will be presented Shakspeare's historical play of *HENRY THE FIFTH*, commencing at 7 o'clock. King Henry, Mr. C. Kean; Chorus, Mrs. C. Kean.

GREAT NATIONAL STANDARD THEATRE,

SHOREDITCH.—Proprietor, Mr. JOHN DOUGLASS.

Observe.—Mr. PHELPS and MISS GLYN will appear every evening, supported by the most powerful Company in London. Notwithstanding the enormous expense, there will be no advance in the prices. Production of *MACBETH*, with new scenery and appointments, on Saturday, May 28th, Monday, Tuesday, and Wednesday, to commence with *MACBETH*—Macbeth, Mr. Phelps; Lady Macbeth, Miss Glyn. On Thursday, Friday, and Saturday, A *PLAY*, in which Mr. Phelps and Miss Glyn will perform; to conclude, on Saturday, Monday, and Wednesday, with A *DREAM OF LIFE*. Other nights, E. Stirling's drama of *HOW TO MAN THE NAVY*.

PRINTED BY SUBSCRIPTION,

By kind permission of the Proprietors,

FOR THE BENEFIT OF THE COMPOSER.

TWELVE SONGS,

BY E. J. LODER,

Are now ready, and will be delivered to subscribers, on payment of one guinea, either to Boosey and Sons, 24, Holles-street, or to Duncan Davison and Co., 244, Regent-street.

These songs were selected from those least generally known of Mr. E. J. LODER's compositions, with the intention of affording to those who are personally or artistically interested in the Author of "Nourjahad" and "The Night Dancers," a fair epitome of his genius.

BIRTH.

On the 13th inst., Mrs. Frederick Bowen Jewson, of a son.

THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 28TH, 1859.

WHOEVER was present at St. James's Hall on Thursday night—when the long-announced *conversations* of the Musical Society of London took place—must have felt inwardly convinced that better days were in store for the members of the musical profession than they have hitherto known in their position as members of the great social community. The whole affair was as brilliant as it was successful, and completed in a triumphant manner the first stage in the existence of the new society—the number of whose members, by the way (fellows and associates), reached exactly *one thousand* on the very day.

A description of what passed in St. James's Hall, and how the company was amused, will be found in another column. All we wish to do in this place is to impress upon our readers the fact that so important an institution, one so likely to redound to the credit of musicians, to elevate their moral standard, to stimulate their progress and advance their interest, was never before established, or even imagined, in this country.

The renown that has accrued to the Musical Society of London, on account of the four grand concerts directed by

Mr. Alfred Mellon, is, after all, but a trifling consideration when compared with the advantages it offers, *quand même*—whether as a concert-giving, or as a non-concert-giving society. The great desideratum—as all those who take any interest in the matter are aware—is to lay such a solid foundation as, at the outset, to constitute it a *self-supporting* body; and this, we have good reason to think, is already on the point of being realised. Such a basis would be worth all the government support that might be solicited, and, perhaps, for a wonder—if the argument were rightly discussed, by competent persons, in the right place—accorded. After all, there is nothing like independence in such matters, whether of government patronage, or of the mere caprices of popular taste. An institution that can pay its way out of its own funds, may carry out a principle with unbending earnestness; whereas, if the opposite be the case, all sorts of antagonistic influences must be conciliated from time to time, in order to maintain even the *status quo*, without taking into account the particular objects contemplated from the beginning, and which alone can confer upon such an enterprise the distinction of being something wholly apart from the ordinary sphere of speculation.

The assurance that the Musical Society of London is at this present time in a condition to set all considerations at naught, except the maintenance of its own integrity; that it is neither forced to beg nor borrow; that it can exist, thrive, and pursue its course without fear of bankruptcy, without currying favour in any quarter, however exalted, without swerving from the principles laid down by its first projectors, as the rule of conduct by which it should always be guided, and which should regulate its proceedings *in perpetuum*; that, in short, both its physical and moral welfare depend solely upon its internal resources and the wisdom that controls their administration, is the most encouraging fact of all, and warrants the most sanguine hopes of the results. Only let faction and cliquism—the bane of so many well-intended schemes, the origin of so many dissensions leading to ultimate dissolutions—be avoided, and the prospects of the new Society will continue, as now at this early stage of its career, to be bright and unclouded.

The Czek, the German and the Magyar were riding merrily along in some sort of odd-looking vehicle, and indulging in æsthetical converse of the most delectable kind. For the Magyar had written a pantomime after the English fashion, and it had been produced with distinguished success at the theatre of Zeus—a nice little flourishing concern, just the reverse, in every respect, of the Wolf's Glen. Moreover, the Magyar had laid out a small (very small) portion of his earnings on Bavarian beer for the refreshment of his two beloved friends, and had treated each of them to a Bremen cigar. So they gossiped away with all cheerfulness, the Czek and the German extolling the Magyar as the cleverest fellow in the world, while the Magyar asserted, modestly blushing, that the success of *Harlequin Attila*—brilliant as it was—depended entirely on the inimitable humour of little Frigyes, who played the clown.

While they were thus basking in an atmosphere of hilarity, pitching compliments backwards and forwards at each other, in comes a missile through the window of the vehicle, and hits the Magyar on the tip of his right ear.

"May I be eternally cursed by the shade of Arpéd," exclaimed the Magyar, who always swore like a trooper, "if I know what that is."

"Let us look," said the Czek; and from the bottom of

the carriage he picked up the missile, which turned out to be a sort of newspaper, with a front page like a pavement of flag-stones.

"Something about you in it, no doubt," observed the German, looking full in the Magyar's face, and, with that avidity which always distinguishes a man, when he tries to say something disagreeable to a friend, he pounced upon a critique on *Harlequin Attila*.

The article was rather distinguished by common sense than erudition. The writer gravely remarked that although Attila was first King of Rome, he was never turned into harlequin, and he appealed to Twroez in confirmation of his view. He also said that the Grimaldi-dress of the clown was by no means the costume of a Hungarian Csikis. Nor did he implicitly believe that a man could jump through a closed window without breaking the panes; though on this point he did not press much. But he most emphatically denied that "Here we are," was a form of salutation proper either to the ancient Hun or to the modern Magyar. Lastly, he censured the pantomime because it had no plot, and proved the consistency of his views by describing the plot from beginning to end.

"Well, what do you say to it all?" said the Czek.

"Say," exclaimed the Magyar, "Why I say, that if they choose to spoil paper with their infernal twaddle, they need not pitch it at people's heads."

And not another word was interchanged between the Czek, the German and the Magyar during the whole of that blessed day.

SIGNOR FERRARI'S Concert; the second concert of Madame Clara Schumann, and Herr Jules Stockhausen, and Correspondence from Bristol, with other interesting matter, are unavoidably postponed to our next.

HERR VAN VOGT, whose new oratorio, *Lazarus*, has recently been produced in various parts of Germany, with great success, has arrived in London, with the intention of submitting his work to the British public at the earliest opportunity. Herr Van Vogt, we understand, has written other oratorios.

HERR JOACHIM AND M. CHARLES HALLÉ have left London for Dublin, and were to perform yesterday evening at the ancient concerts, at the Rotunda, under the direction of Mr. Joseph Robinson.

ORGAN APPOINTMENT.—On Friday, May 20th, Mr. Henry Hiles was appointed organist to St. Michael's Church, Wood-street. There were numerous candidates, and Mr. Goss was umpire.

SACRED HARMONIC SOCIETY.—Last evening Handel's oratorio, *Israel in Egypt*, was given, with the following vocalists as principals:—Madame Clara Novello, Miss Banks, Miss Dolby, Mr. Sims Reeves, Mr. Thomas, and Signor Belletti.

LONDON SOCIETY FOR TEACHING THE BLIND TO READ.—The 21st Annual Meeting of this Society was held at the Hanover-square Rooms, on Tuesday last, under the Presidency of Lord Ebury. The meeting was addressed by Revs. T. Nolan, E. Garbett, T. Jackson, and J. Futvoye, Esq. The speeches were agreeably interspersed with a selection of anthems, choruses, and organ-music, performed by the blind pupils in a manner reflecting the highest credit on their teacher, Mr. Edwin Barnes, Organist of St. George the Martyr, Bloomsbury.

ST. JAMES'S THEATRE.—This theatre is to be re-opened early in the month of June, under the joint management of Mr. Augustus Braham, and a Spanish gentleman named Marqués, the intention being to produce English opera and Spanish ballet. A new opera, entitled *Raymond and Agnes*, by Edward Loder, will be performed on the first night, and this will be followed by an entertainment sustained by a company of Spanish dancers, whose exploits have been much eulogised by Victor Hugo, Alexandre Dumas, and other French critics. This *troupe*, we are told, will consist of some eight or ten ladies, besides gentlemen; and

their performances, it is said, will surpass anything of the kind which has heretofore been seen in this country.

LYCEUM THEATRE.—Mr. Emery took a farewell benefit at this house, on Wednesday last, previously to his leaving England for the United States, California, and Australia. The programme comprised: *Married Life*, the *Tragedy Queen*, *Good for Nothing*, and a miscellaneous concert, Mr. Emery sustaining the principal part in the first; Mrs. Sterling, in the second; and Miss Marie Wilton, in the third piece. In the course of the evening Mr. Emery delivered the following address:—

"Ladies and Gentlemen—Leave-taking is usually so painful a duty, and moreover is occasionally productive of such questionable results, that I am desirous of avoiding, if possible, the course usually adopted in such cases. I do not appear before you to-night for the purpose of confessing either that Time has robbed me of strength to continue longer in your service, or that I am otherwise incapacitated for the exercise of my vocation; neither am I here to indulge in vain regrets that so many happy years are buried in the past, during which I have appealed to your sympathies through so many and varied mediums. But I feel I should be wanting indeed in my duty to the public, to the art it is my pride to follow, and those among whom my lot has been cast, did I fail to seize this occasion to speak of the present condition of the Drama and the Stage.

"I am not, be assured, about to weary you with a lecture on the many sad causes, which have led to still sadder results, in various metropolitan theatres; neither is it possible that in the limits allowed me I can point to all of the numerous evils which for years past have struck at the roots of a goodly tree.

"I shall deal with but a few, and shall carefully endeavour to avoid all reference to persons, though I shall not hesitate to speak of principles. Let those whose interest it may be to deny my assertions deny them; the public may judge as it will.

"But a few years since an outcry arose that the drama, like the sick man of Turkey, was sinking, and various were the nostrums prescribed to avert the calamity. I believe that I am not wrong in stating that the first aid proffered sprang from Her Majesty the Queen, while his Royal Highness the Prince Consort proved by his active co-operation how keenly alive he was to the claims urged upon his consideration. And how was this succour? How did those who might have employed this generous intervention for the behoof of a glorious institution dispose of this timely help?

"Private performances were suggested, and for what end? I leave it to my fellow-labourers in art to say whether this scheme was not false in its commencement, ungenerous in its concoction, and a failure in execution! Is it to be believed that, had Her Majesty been besought to pay an occasional visit to the principal metropolitan theatres, that boon would have been denied? Can it be believed but that, had that course been advised, a general good would have been experienced by the whole managerial and professional body? It is to be deplored that a present private gain should seem to have given birth to the suggestion; but, if it can be shown that I am premature in my conclusions, I am willing to give those inculcated the benefit of the doubt. Until then, I feel bound to say that never was royal generosity so grossly misused—never was so noble an effort to raise the falling fortunes of the drama so shamefully betrayed. The management of a theatre is, of a necessity, a speculation; but what speculation, I would ask, other than a theatre is made the medium for the gratification of mere personal vanity? Were this all, fault-finding might pause; but, unhappily, the ruin usually attending such exhibitions of mental weakness drags others into the vortex, and the many suffer for the gratification of a few. In a word, what I apprehend we want is, the abolition of actor managements. Let our theatres be in the hands of enterprising business men, who can treat a commercial question in a commercial spirit. So you will find authors of repute ready to sustain the fame of pure English dramatic literature; so will actors find homes wherein they may be spared this perpetual warring with defeated hopes; so you will secure a return to the temples of the drama of appreciative audiences; and, lastly, the stage will become once more a household word, and not a reproach to our generation.

"A word in all friendship to the gentlemen of the press.

"Few men have greater reason than myself to bear a grateful remembrance of their cheering approbation, and therefore it cannot be supposed that any pitiful feeling of disappointment urges me to dwell somewhat sorrowfully on the evident falling-off observable in their mode of treatment of matters deeply affecting the interests of a large body of the community. I should be truly glad to see the day when anonymous criticism shall belong only to the past! I hope to live to

see it—when an Englishman's right fearlessly to speak his mind, whether his pen becomes a lash, or spreads hope before the novice, shall be the rule, and not the baneful exception.

"Ladies and Gentlemen, I have done. I leave you with such feelings of regret as are inseparable from a parting with friends, associates, and patrons, but with a lively hope that I may be spared once more to be among you; and, until that happy reunion, I respectfully bid you all farewell."

THE ITALIAN OPERAS.

ROYAL ITALIAN OPERA.—The event of the past week was the first performance this season of *Lucrezia Borgia*—an event always hailed with delight by the subscribers and the public, and always sure to attract one of the most crowded audiences of the season. With such a cast as Grisi in *Lucrezia*, Mario in *Gennaro*, and Ronconi in *Duke Alfonso*, not forgetting Madame Nantier-Didié, the excitement and the attraction are not to be wondered at. Grisi's *Lucrezia* is, perhaps—we are not certain, when we recall *Norma*, *Semiramide*, and *Leonora*—her most powerful, complete, and poetical impersonation. We are glad we have said "poetical," since it is its "poetry" that eminently distinguishes Grisi's performance of Victor Hugo's remorseless yet, in one respect, fondly-loving heroine, from that of all other artists who have played the part. Genius is paramount in every scene, and the actress seems to lose herself in the woman-demon or the broken-hearted mother. The whole performance, indeed, is one of the glories of the modern stage, and constitutes a masterpiece, from the first scene with *Gennaro*, so loving and pathetic, to the last, in which her terrible revenge on her persecutors is followed by horror and despair for the death of the only thing in life she loved. That, as an actress, Grisi now is superior to what she has been, many are inclined to believe. Though no longer young, her physical powers are unimpaired, while her taste and judgment are ripened and chastened. Such a performance as that of *Lucrezia Borgia* by this great artist can only be achieved after long years of experience, consideration and change. Genius alone cannot arrive at such perfection immediately; and art is always slow in its progress. With respect to Grisi's singing, it would be foolish to deny that time has made inroads upon it. But, while deteriorating from the beauty of some of the upper notes, the middle voice is as splendid and powerful as ever. In her singing, Grisi, in her best days, never surprised her hearers by daring feats of *fortitudo*, or dazzling *tours-de-force*. For this reason we have heard the air, "M'odi, m'odi," given with far greater effect by inferior artists. In volume of tone and sustaining power no singer in our times, except Grisi, could by any possibility be compared to Malibran. Higher and lower voices, and the combination of both in a greater degree, are heard every day, but the quality, the purity, the roundness, and force are still unequalled. It is now unnecessary to criticise at length a performance so familiar to our readers as that of Grisi's *Lucrezia Borgia*. We need only say that, on Thursday evening, take it all in all, it was as transcendent as ever, and never created a more powerful impression.

It was a pity that Mario was so hoarse as scarcely to be able to sing, and perhaps it would have been better to postpone the opera. It is strange how much more readily tenor voices are affected by change in the weather than any other. Instances occur every day, on the stage and off the stage, to which we need not point. Mario, however, would not give in, and, to make some amends for his incapacity to do justice to his singing, acted with redoubled vigour and passion. His last scene was, if possible, more powerful than ever. Indeed, such was the effect produced by Mario's splendid acting, that few seemed to think, much less to care, that he was not in voice.

Ronconi's *Alfonso* is as great, in its way, as either the *Lucrezia* of Grisi or the *Gennaro* of Mario, and when the three artists meet in the second act, nothing can be imagined more impressive than their acting and singing. The Duke has only one scene in the drama, but this is turned to tremendous account by Ronconi, who proves, even in this brief space of time, that he is the greatest living tragedian.

Madame Nantier-Didié's Maffio Orsini is spirited, viva-

cious, and full of points, as everything this lady does. The *brindisi*, on Thursday, capitably sung as usual, achieved the customary encore.

The band and chorus were admirable from beginning to end, and Mr. Costa must have exclaimed, when he quitted the orchestra, "This has been a great night for the Royal Italian Opera."

On Tuesday *Martha* will be performed for the first time this season, with Madlle. Lotti in the principal part. Signor Graziani, liberated from the fetters of the law, makes his first appearance this year, and resumes his original character of Plunket. On Thursday *Don Giovanni* will be given, with Mario as the hero, and Madame Penco as Zerlina.

DRURY LANE.—The first performance of *Don Giovanni* on Tuesday attracted an immense audience. The special features of the cast—as at Her Majesty's Theatre last season—were the Donna Anna of Mdle. Titians and the Don Ottavio of Signor Giuglini. If the other characters could not boast of such high names, at least they comprised, as far as was practicable, the *élite* of the Drury Lane company. Mdle. Victoire Balfe was Zerlina—her first appearance in the part on the English stage; Mdle. Vaneri, who last year made a favourable *début* in *Lucrezia Borgia*, supported the deserted and heart-broken Elvira; Signor Badiali reassumed the part of the profligate nobleman; Signor Lanzoni undertook the Commendatore; and Signor Marini made his first bow at Drury Lane as Leporello. If the cast was not perfect it was no fault of the manager, since out of his materials nothing more satisfactory could be achieved. Mr. E. T. Smith, for instance—to cite a solitary example—could not imbue Signor Badiali with those numerous and indispensable qualities and qualifications so necessary for the true impersonation of Mozart's and Da Ponte's hero, and in which the popular barytone is manifestly deficient. Signor Badiali, however, stands in the same predicament with artists more celebrated than himself. Nature never intended him for the courtly, polished and fascinating gentleman, even if art had supplied all it could. We have had in our time but one Don Giovanni "native and to the manner born," and each year renders the hope of a successor more and more remote. In Leporello, on the other hand, we have been more fortunate. Lablache was only a shade less renowned in Leporello than Tamburini in Don Giovanni. Nevertheless, the legitimate successor of Lablache has been found in Ronconi, who, if he does not sing the music with equal power and effect, acts the part with as much humour and more subtlety. Signor Marini, in the early days of the Royal Italian Opera, earned an honourable reputation, and was one of the "first eleven" of the company. His best parts were Marcel, in the *Huguenots*—being the original of the character at Covent Garden; Bertram, in *Robert le Diable*; Douglas, in *La Donna del Lago*; and Oroveso, in *Norma*. His Leporello was never deemed a first-rate performance, nor indeed did his instincts appear to direct him to comedy, although as Basilio in the *Barbiere* he was extremely diverting; but this character is eccentric rather than comic. Signor Marini, we understand, has of late years, during his transatlantic campaign, turned his attention to the study of comedy, with the intention of stepping into Lablache's shoes. We fear, however, that the shoes will prove misfits, which Signor Marini will only be enabled to wear with great inconvenience. The Leporello of the *basso*, at all events, is no proof that he has lighted on a new success. There is much bustle and movement in the acting, a thorough knowledge of stage artifices, and no lack of ease and self-possession. All this, notwithstanding, goes but a small way towards the realisation of Leporello, without humour, that indescribable essence, and unattainable quality, only allied to genius. Signor Marini sang the music well, sometimes extremely well, and his pure bass voice is admirably adapted to it. His least satisfactory performance was the Catalogue song, which wanted breadth and sustaining power, and which was by no means improved by the liberties taken with it at the end.

Mdle. Victoire Balfe takes the same view of the character of Zerlina, as Persiani and Bosio, and rejects altogether the bold interpretation given to it by Malibran and Mdle. Piccolomini. We cannot consider in this place which is the truest and most

effective notion of the peasant girl. Enough, that both have gained admirers, and that either may be made triumphantly successful. The Zerlina of Mdle. Balfé is instinct with grace and delicacy. She strives to be rustic, but the lady peeps out in every motion, in every action. She attempts to be rude and saucy, but her innate gentleness forbids, and

"Smooths

The raven down of rudeness till it smiles."

Her tenderness to Masetto, in "Batti, batti," is extremely charming, but we want a more apologetic tone and air, for after all, pretty Miss Zerlina has been little better than naught, and deserves punishment, as she knows. Moreover, coquetry, the co-essential element of the peasant girl's character, is wanting. Mdle. Victoire Balfé must reconsider the part, and give it a more direct meaning, if not a new reading. Of the singing we have little to remark, except in the way of praise. The two great arias, "Batti, batti" and "Vedrai carino" only escaped the customary encores from want of a little more demonstration in the acting. The vocalisation was perfect.

Mdle. Titiens' Donna Anna we always considered one of her finest performances, and we see no reason to alter our opinion. The intensity of feeling exhibited in the scene over the dead body of the Commendatore could not be surpassed, and the grand scena, "Or sai chi l'onore," when Donna Anna first states to Ottavio her conviction that Don Giovanni is the murderer of her father, indicates consummate power both in the acting and the singing. Mdle. Titiens' greatest vocal accomplishment, as before, was in the air, "Non mi dir"—the latter air, as it is called—which was encored with acclamations. And here we feel it our bounden duty to call the lady to task for the very reprehensible act of repeating the air from the *middle of the quick movement*—an act incompatible with artistic feeling, and respect for the audience. Did Mdle. Titiens give it no thought that Mozart had some share in the merit of the encore, and that her admirable singing of the slow movement was to go for nothing? A little greater respect, too, might have been shown to Mozart than Verdi, to say not a word about national sympathy. We hope and trust that Mdle. Titiens was urged to this course only by a feeling of intruding too much on her hearers, the length of the song and lateness of the hour taken into consideration. As more than one of the morning papers have commented upon this mistake, no doubt the artist will prove more reverent the next time she is encored in the air.

Mdle. Vaneri last year made a sensible impression in Lucrezia Borgia. The part of Elvira seems to have been selected with judgment for her first appearance this year, as the music is florid, and the lady executes with facility. Mdle. Vaneri is no Italian, as indeed her singing at once declares. She is, we have heard, English born, but received her education abroad. She possesses a fine manageable organ, especially good in the upper and lower registers, but somewhat throaty in the middle. She has not yet acquired ease or self-possession on the stage, and her movements are somewhat constrained. When singing, however, she is earnest and natural. The florid passages in the air, "Mi tradi," were for the most part given with fluency, as were also those in the great septet in the second act, in which the most difficult are assigned to Elvira. On the whole, Mdle. Vaneri may be accepted as a good representative of a part not always allotted to a thoroughly competent singer.

Signor Giuglini would be irreproachable in Ottavio, if he would only sing "Il mio tesoro" as Mozart wrote it. The alterations are bad, if necessary; but we think not necessary, since the passages introduced are not a whit more easy than those written, while the music is completely spoiled. In the air "Della sua pace" Signor Giuglini was all but perfect, and the applause he obtained was all deserved. We cannot say as much for the encore awarded to "Il mio tesoro."

Signor Lanzoni, in the part of the Commendatore, although a little unsteady in the earlier parts of the opera—more especially in the trio for three basses in the first scene—sang forcibly and with great energy. The tremendous music in the last scene, as far as he was concerned, was given with considerable effect.

Mr. E. T. Smith has proved as great a classic as Mr. Lumley, without making so great a boast of it. All the appendix songs are restored, as they were last year at Her Majesty's Theatre, and not a note altered. Why, however, is Don Giovanni's air in the scene with Masetto and his followers, "Meta di voi," omitted? and why is the dance after the minuet—heard, we believe, for the first time at the Opera—interpolated? Mr. Benedict, we have no doubt could supply a ready answer, if not afford a good reason.

The only encore, besides those elicited by Mdle. Titiens and Signor Giuglini in their respective arias, was awarded to the trio of Masks, "Protegga il giusto cielo." The want of a large pit is sensibly felt at Drury Lane. Else why should "La ci darem," "Fin ch' an dal vino," "Batti, batti," and "Vedrai carino," escape the almost inevitable encores which follow these performances? A good pit is worth all the *claque* in the world. Mr. E. T. Smith, in enlarging his stalls, has lost all chance of a good pit. And this accounts for the poverty of applause which sometimes surprises the visitors to the theatre.

A morning performance was given yesterday, which must be accounted unconscionable, considering that the theatre is open every night. It has been thought necessary, however, in order to meet the wishes of some families residing at a distance. The opera was the *Trovatore*, with the usual cast.

MADAME BOSIO.

(From *Dwight's Boston Journal of Music*.)

THE lyric world has met with a sudden and severe loss. Angiolina Bosio, whom we remember with more pleasure than any *prima donna* who has sung in opera in this country, or than any singer except Jenny Lind—Bosio, who, since she left America in 1851, had risen till she stood, by general consent, at the head of living female Italian opera singers,—died on the 12th of April, at St. Petersburg. The immediate cause of her death is not yet reported; but she was always of a delicate and frail constitution, and has suffered from an affection of the lungs, which, it is probable, has at last proved fatal to her in the cold capital of Russia. The *London Times*, of April 15th, in noticing the performance at the Royal Italian Opera, thus describes the effect of the sad news:

"Had the acting of Signor Ronconi, nevertheless, been ten times as great and all the rest of the performance to match it, it would have failed to create any deep sense of enjoyment in the audience which filled the theatre last night. A heavy gloom, indeed, hung over the proceedings—a gloom which the brightest manifestations of genius would have failed to dispel. The telegraphic wire in the course of the day had brought intelligence from the capital of Russia at once disastrous to the theatre and to Art. Before the opera commenced, news of the early and unexpected death of one as much admired by the public as she was esteemed and loved by her fellow-artists, and who, for years past, had been a brilliant ornament, not only of the Royal Italian Opera in London, but of the chief lyric theatres of the Continent, was conveyed from mouth to mouth, until it circulated all over the house. Madame Angiolina Bosio, the most accomplished soprano of the day, expired at St. Petersburg, on Tuesday last, after a very short illness. She was about to start for England to fulfil her engagement with Mr. Gye. The manager of the Royal Italian Opera, however, was not destined again to derive advantage from her distinguished co-operation, nor his subscribers to be charmed by her graceful presence and delighted by her brilliant and exquisite vocalisation. The 'siren,' endeared to all, had sung her last note. Such melancholy intelligence could not but exercise a prejudicial influence alike on the efforts of the performers to please, and the faculty of the audience to appreciate. In all probability, had Mr. Gye been in London, instead of Paris, the theatre would have been closed for one night at least. Such a mark of respect would have been no more than was due to the memory of such an artist as Madame Bosio, whose place it will for some time be difficult, if not impossible, to fill."

Doubtless, the European art journals will soon furnish us with a full sketch of her career. At present we can only recall a few particulars. She was born in Turin, August 20, 1829, and first studied music at Milan, under Cattaneo. So rapid was her progress, that in July, 1844, being then only fifteen years old, she made her *début* in Milan, in *I Due Foscari*, by

Verdi, and with a success wonderful for one so young. After a brief engagement there, she went to Verona, where she confirmed the best hopes of her friends, and excited great interest among the opera-goers. We next hear of her in the North, at Copenhagen, where she became so popular that great efforts were made to induce her to accept an engagement for six years; but the climate was against her, and she refused. Her leaving-taking at Copenhagen is described as something remarkable. Next we find her in Madrid, at the Circo Theatre, creating an immense enthusiasm among the Spaniards.

She was soon afterwards engaged for a short time in Paris, but we recollect no glowing reports of her from that metropolis. Admired she must have been, however, by the more discerning. In 1848 she went to Havana, a member of Marti's *troupe*, and came thence to New York, Philadelphia, and Boston. Among our most memorable opera experiences was the visit of this Havana *troupe*, which brought us Steffanone, Badiali, Marini, and so many admirable artists. But the finest impression made at once by any of them, and one that lasted and still grew upon us, was that of Bosio. Her coming from New York to Boston (1850) was almost an emerging from obscurity; the larger city was too much preoccupied with Steffanone, and coarser and more muscular models of lyrical intensity, like Parodi. She sang here but a few times that season, but these sufficed to win the admiration of all persons of true taste and culture. Such fire and delicate force, such spiritual fascination, and such imaginative talent, as she then showed as Lucia, as Lucrezia Borgia, and as Lady Macbeth, were new to us upon the stage. Those few fortunate persons who were present that stormy night at the Howard Athenæum, when Verdi's *Macbeth* was performed for the first and last time in this country—and when, whatever might be thought of the music, the beautiful *abandon* and completeness of Bosio's impersonation, her action, voice, singing, all made it one of the rare and thrilling moments of their lyrical experience—will never forget it. Slight in figure, with features neither plain nor handsome, but lit up with the continual play of life, with one of the pure silvery *soprano* voices, managed with a perfect method, and infallible good taste; thoroughly the lady in her manners and in all her movements—she might not pour the full-blooded passion of a Parodi or a Steffanone into her music, but she won her way by a more subtle, soulful, intellectual charm.

This was the sincere record of our impression after her first performance of Lucia: "It was not merely the fine, pure, vibrating, flexible voice, trained to most finished, easy execution; nor the faultless style, clearly tracing every finest line and tint of beauty in the music; nor the true Italian fervour, transporting singer and audience with something better than the blood-heat which goes by the name of passion; nor the consummate grace and truthfulness of action; nor the rare intellectual subtlety and penetration manifest throughout. It was all these blended with a certain leaven of the spiritual, we might almost say, the supernatural element. It was a higher *sphere* of lyric impersonation than we had felt in any other *prima donna*. It was the true lyric transport, a calm exaltation from beginning to end, from which it was cruel to startle her into reluctant acknowledgments of applause. This lifted it above all danger of the least extravagance, while it was all as dramatic and intense as the part could be."

And of her Lucrezia: "There were great points in her impersonation; but it was even more satisfactory as a whole. The trained voice, which physically had scarcely more weight than her light and fairy figure, was ever an obedient and unwearied Ariel to the imagination. It was equal to the vindictive pride, as well as to the mother's tenderness of the Borgia. And did it at all detract from probability or interest, that you saw and heard a lady-like, a finely-organised, a spiritual Borgia, rather than a bold physical embodiment of all voluptuousness and masculine imperiousness in female form? Rather admit that when, with that light voice and form, you see that where there is a will there is a way, you have something much more truly marvellous and Borgia-like."

In May, 1851, she visited us again, and more than confirmed the first impression. The memorable thing of that year, never

since surpassed, was Bosio's Zerlina, with Truffi's Donna Anna. If there be anything more exquisite, more perfect, in singing and in action than Bosio's Zerlina, we have yet to witness it. The impersonation was not only simple, natural and pretty, but in the sincerest sense refined. Those who remember Bosio in that, will have little difficulty in accepting M. Oulibicheff's idea of Zerlina as something higher than a common rustic girl.

Bosio returned to Europe in 1851, and all our American admiration of her as an artist and a lady were soon fully justified in Paris and in London. In 1856 she, with Mario, saved the reputation and the interests of the Covent Garden management, by her astonishing success at the Lyceum after the burning of the Covent Garden Theatre. Her recent triumphs in the Russian capital we have all watched with interest. Her career is cut short in the prime of her ripened powers. She was scarcely thirty. The future has one artistic pleasure less for us.

"In private life," says the New York *Times*, and all accounts accord therewith, "Madame Bosio was as estimable as she was distinguished in her public career; and Mad. Bosio, the woman, will be mourned sincerely, long after the *prima donna* has become a mere memory and tradition with the *habitués* of the Opera." She had been married (not fortunately, the story went) to a Greek gentleman, by the name of Xindavelonis, from whom she has been for some years separated.

[We need scarcely remind our readers that the last sentence is entirely incorrect; Mad. Bosio was *not* separated from her husband, but lived with him on the happiest and most affectionate terms.—Ed. M. W.]

ON MADAME BOSIO.

CHILD OF APOLLO! tho' in youthful bloom,
Thou hast departed; lo! the muses weep
A tributary tear, nor shall fame sleep,
A still-born offspring, with thee in the tomb,
But child-like now shall glow; and when the gloom
Of future ages hath gone by, shall bear
Its mother's name; and, too, perchance, may wear
Her kindly semblance, yet escape her doom.
As soft winds murmuring 'mid the forest leaves,
On summer evenings, holy, calm, and still,
To us shall come the memory of thee and fill
The bosom of forgetfulness, gladdening while it grieves;
And fancy, while beholding thee, shall almost hear
The warbling of thy voice, as from some distant sphere.

M. BARR.

NEW ORGAN AND NEW CHURCH OF ST. SAVIOUR, PADDINGTON.

(Concluded from page 302.)

WHY persist in building our churches—intended for Protestant worship—exact copies of the churches built 600 years ago, at the time the ritual was Roman Catholic, when the marked difference in the formula of the services called for very different requisites in the structure of the edifice? A primary feature in the ministrations of the Reformed church is, that the people shall be taught religion by means of sermons; hence the inestimable advantage of the edifice presenting the utmost facility for the auditory seeing and hearing. With the Romanists, in former years, preaching was regarded of little consideration. It was enough for them if the worshipper could hear even the distant murmurs of the mass, and get a glimpse of the elevation of the Host. Architects, and all others engaged in the erecting of churches, should direct their serious attention to the inconvenience arising from the massy Gothic pews in our sacred edifices, that makes the structure professedly designed for the accommodation of 1500, really serve for not more than 1000 hearers, and endeavour to establish some plan of church interior arrangement that—dispensing with the obstructions—shall at once combine the beautiful in construction with the perfect auditorium. It would be vain to call upon you, Scotts and Barrys, Salvins, Butterfields and Fareys, to do this. You are too much enamoured with what you would call the orthodox ecclesiastical models—the successful

revival of which style of church, in our time, you claim the merit—for anything in the way of a departure from these models being expected at your hands. It is to the young rising genius in architecture that we are to look for the church that shall more completely meet modern wants, and also give a character to the church of the day, that will in future ages mark its date, just as certain well-known characteristics exist in our ancient ecclesiastical structures fix the epoch of their erection.* Employ the Gothic style still, if you choose—it is English, and intimately associated with our feelings of the ecclesiastical; and, on that account, the more appropriate. Its details are capable of being applied to the structure and decoration of the interior of a single unbroken apartment, equally with that of the building, which the irregularities of nave and aisles, arcades and clerestory, transepts and chancel, mock chapels, &c., &c., give. Columns and arcades are necessary only as ornaments. Large churches can readily be constructed without such supports. Westminster Hall, an area more than three times that of our larger churches, is without columns and arches. Its great open timber roof, 450 years old, resting entirely on the side walls.

On the subject of the public feeling, in respect to this existing defect in our churches, the writer speaks from long practical experience, in which the effect of the inconvenience was being constantly brought to his notice. Filling for many years the honorary position of churchwarden of a great metropolitan parish, one of the most popular of the London churches was under his management. In this church, large square piers in a lower tier, and circular shafts in an upper, prevailed. The chief revenues for the maintenance of a magnificently appointed establishment were derived from pew rents. And although parishioners always thought themselves extremely fortunate in obtaining pew accommodation any where in the church, yet from the perpetual expression of dissatisfaction and importunities for change of situation by those renters whose position was cast in the shade, those erections were always most perplexing.

But to return to St. Saviour's. The body of the church is lighted by two rows of six windows on each side—the lower, small and square; the upper, long—of three lights, with tracery of second painted or decorated character, slightly inclining to the flamboyant. The open timber roof is of semi-hexagon form, boarded and ribbed in panels and divided into bays by six moulded trusses springing by arched ribs from massive stone corbels, the spandrels of the trusses being filled with tracery. Galleries occupying three sides of the church carried on slender cast-iron columns. The pulpit and reading-desk stand on a level, on each side of the principal passage-way and adjoining to the chancel arch. The former is a handsome piece of work, carved in oak, having a base of stone resting on dwarf columns of serpentine marble; at the corners, close to the junction of the wood with the stone, are statuettes of the apostles carved in the latter material.

The chancel is correctly arranged in accordance with the ancient model, is richly decorated, and is a very effective composition. Its roof, of wood, is painted azure, and powdered with gold stars, the beams being illuminated with flowing design. The great window is mullioned into five lights, with beautiful tracery head, and is filled with stained and painted glass, consisting of a series of subjects from the New Testament, with symbols, monograms, &c. The side windows of the chancel to the west are also of stained glass, with paintings of St. John in the one and Mary in the other. The small windows on the other side have coats of arms within them. The whole of the glass is the work of Mr. Gibbs. The great window being a gift by H. W. Schneider, Esq., of Sussex-gardens, an earnest promoter of the erection of the church. The roredos, consisting of a series of canopied niches, is of Caen stone, richly carved, having columns of serpentine marble. In the centre, over the

altar table, is painted the Viscia, with the sacred monogram, I.H.S., surrounded by imitation encaustic tiles, after the style of Minton's. On each side of this are scrolls bearing texts—the background the same as the Viscia. On the other side of those are the credence-table completing the roredos; and the altar end is completed by two compartments on each side, bearing scrolls with texts from Scripture, and surrounded by tiles like the others. The decalogue tablets are illuminated on gold ground. The front of the altar is also inlaid with tiles. The roredos, font, and pulpit, are the carvings of Mr. Farmer, of Westminster. The pewing, which is low, is of deal, stained to imitate Dutch oak. The organ is situate in the end gallery, opposite the altar, the body of the instrument being placed within the tower, which latter opens to the church by an arch; and a row of 36 diapason pipes illuminated in gold on grounds alternately white, blue, and vermillion, constitutes the organ front, and a beautiful screen filling up the archway.

The Lord Bishop of Oxford performed the act of consecration at this church, April 12, 1856, *pro. pro.* for the prostrate Bishop of London. The church, which is for the accommodation of 1,670 persons, was built from designs by Mr. Thomas Little, architect, and the contract for the works was accepted at £11,000, by Messrs. Pollock and McLennox (but the tower is not yet built). By far the greater part of the funds are said to have been supplied by the incumbent, the Rev. T. M. Hopkins, M.A. (formerly curate of the parish church), and his private friends. The Lord Bishop (Bloomfield) gave the site, and £500 towards the cost of the erection, and the parish of Paddington supplied £2,000 on condition of 500 of the sittings being free for the poor.

The musical service—plain psalmody—with the canticles to chants. Organist, Mr. Charles E. Horsley.
55, Regent-street. F. C.

ADVERTISEMENTS.

MONS. J. ASCHER begs to announce, that he has arrived in London for the season. All letters to be addressed to the care of Messrs. Schott and Co., 159, Regent-street, W.

MR. WALLWORTH is at liberty to accept ENGAGEMENTS for CONCERTS, ORATORIOS, &c., until about September next. Address, 6, Somerset-street, Portman-square. His new tutor for the cultivation of the voice, full music size, 6s., is now ready at Hammond's (late Julian's), 214, Regent-street.

HERR ELSNER (late of Frankfort-on-Maine), Solo Violoncello at the Philharmonic and Ancient Concerts, and professor at the Academy of Music in Dublin, begs to announce that he will be in London and open to engagements in the beginning of June. For terms, &c., apply by letter, addressed to his residence, 20, Lower Pembroke-street, Dublin, or at Herr Föhler's, 5, Robert-street, Hampstead-road, London.

MASTER DREW DEAN, the Juvenile Flautist.—For particulars respecting engagements for this extraordinary Child, address Mr. Dean, 15, Compton-street, Brunswick-square; or of Mr. Richardson, Flautist to Her Majesty, 106, Warwick-street, Finsbury, London.

MADAME ENDERSOHN will give a limited number of Lessons in Singing during the season. Terms, &c., on application to Messrs. Cramer and Co., 301, Regent-street.

MISS GERARD has the honour to announce she is in town for the season. Letters respecting engagements and pupils, to be addressed to her residence, 12, Belair-road, St. John's-wood, N.W.

THE ROYAL ACADEMY over the WATER.—*Vide Punch*.—The DELEPIERRES (Jules, 8; Juliette, 6; and Julia, 4 years of age), whose marvellous performance on the violin have excited the wonder and admiration of musical circles in France and Belgium, performs solos, duets, and trios every evening at the CANTERBURY HALL.

MR. ALBERT SMITH'S CHINA EVERY NIGHT, at 8. Tuesday, Thursday, and Saturday afternoons at 3. Stalls can be taken from the plan at the New Chinese box office daily, from 11 to 5, 3s.; area, 2s.; gallery, 1s. Price 6d., "To China and Back," by Albert Smith, forwarded from the Egyptian Hall, for seven stamps.

* How shall we stand in that respect, in regard to the race of London churches (about 200) erected within the last twenty years, when the style will, in its turn, have become out of fashion? What appellation will in future ages distinguish art in church building prevalent at the middle of the 19th century? The period of Mock Antique?

CREMONA INSTRUMENTS.—For sale, two Violins and a Tenor, by Amati, late the property of a professional gentleman deceased. Very moderate prices only required. On view, at Rudall, Rose, Carte, and Co., 20, Charing-cross.

TO MUSIC-SELLERS.—A Business to be disposed of in one of the principal towns in the West of England, the position the best in the city; capable of doing any amount of business. Premium £250; stock, if required, taken at a fair valuation. For particulars, address A. E., office of this paper.

CHRISTY'S MINSTRELS, St. James's Hall, Piccadilly. Open every night at 8, and Saturday afternoon at 3. Change of programme. Stalls, 5s.; unserved seats, 2s.; gallery, 1s., which may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street, and at the Hall (Piccadilly entrance) from 9 till 4 o'clock.

JUST PUBLISHED.—Bijoux Perdus—Nos. 4 and 5—Dussek's French Airs (Nos. 1 and 2), as performed with such brilliant success by Miss Arabella Goddard, at her first soirée, in St. James's Hall, on Friday, June 3rd. Chappell and Co., 59, New Bond-street.

W. VINCENT WALLACE in "Homage to Burns:" impromptu on the poet's favourite melodies, "Somebody," and "O for aye-and-twenty, Tam," for pianoforte, 3s. Mr. Wallace's Scotch and Irish melodies are unique in their kind, and are known and admired wherever the pianoforte is played. Lists gratis and postage-free.

BRINLEY RICHARDS'S LATEST PIANOFORTE MUSIC:—Haydn's Two Canzonets, 2s. 6d.; "The Tear," 2s. 6d.; "Far over the deep blue sea," "Chime again, beautiful bells," "Warblings at eve," 2s. each; and "The Bridge" (Miss Lindsay's), 2s. 6d. London: ROBERT COCKS and Co., New Burlington-street, W.

THE MESSENGER SPIRIT.—The words from the German. Composed by E. A. Todd. Price 2s. A pretty and effective drawing-room song. Published this day by Boosey and Sons, Musical Library, 24 and 28, Holles-street.

In the Press,
HOWARD GLOVER'S
NEW CANTATA,
COMALA,

From the Poems of Ossian, will shortly be published by
DUNCAN DAVISON, 244, REGENT-STREET.

CONSERVATIVE LAND SOCIETY.—Investment of Savings and Capital for all Classes. The rate of interest on completed shares, and shares paid a year in advance and upwards, is now five per cent. per annum. The rate of interest on deposits has been raised from three to four per cent. per annum. Prospectuses sent free. Offices: 33, Norfolk-street, Strand, W.C.
CHARLES LEWIS GRUNEISEN, Secretary.

Patronised by the Consorts of each of the respective Sovereigns.
THE ENGLISH AND RUSSIAN NATIONAL AIRS. set in Canon 2 in 1, with florid Counterpoint, for four voices. Post free for 20 stamps. Also, post free for 35 stamps, BENEDICTUS AND APOSTLES' CREED, for five voices. This piece was honoured by a hebdomadal attack of a most virulent nature, for the space of three months, at the hands of disappointed persons and others, in the columns of the *Musical Gazette*.
S. Hatherly, Mus. Bac., Oxon., Wavertree, Liverpool.

ORGAN.—To be sold cheap, an excellent full-toned small Organ (4½ octaves) suitable for a small church, chapel, or private house. Has 5 stops, and composition pedal. Apply to J. A. Fysh, 11, Willow-cottages, Canonbury.

In cloth, gilt edges, 8vo. Price 2s. 6d.
A MUSICAL GIFT FROM AN OLD FRIEND.—Containing (in the common staff notation) twenty-four new songs, for the young, by W. E. Hickson.
"Here are songs to make hearts leap for gladness, and eyes twinkle with fun. These are the true 'classics' for children."—*Tonic Sol-fa Reporter*.
London: Walton & Maberly, Upper Gower-street, and Ivy-lane, Paternoster-row.

TO ORGANISTS.—An Organist will be required on the 24th of June, next, at a Church of England in a principal city in Ireland. (Salary £40). If capable of playing also the violoncello, a good field of tuition is open. Application, by letter, to H. Leo Kerbusch, 27, Francis-street, Tottenham Court-road.

WANTED, a Youth, to educate for the musical world. The Advertiser holds a situation as Organist, in addition to the Conductorship of three Choral Societies, and a scholastic appointment. Terms moderate. Address, Organist, 2, Cambridge Villas, Barnes, Surrey.

Just Published.

"MY AIN DONALD," song, composed by Clement White, written by John Brougham, sung by Miss Poole. Price 2s. 6d. London: Duncan Davison, 244, Regent-street.

Just Published.

NEW FOUR-PART SONG, for Male voices (two tenors and two basses). "The fairy's even song," composed by G. A. Macfarren, price, in score and separate vocal parts, 2s. Sung by the Polyhymnian Choir. London: Duncan Davison, 244, Regent-street.

"YET ERE I SEEK A DISTANT SHORE." Ballad composed by Louis Diehl, and sung with great applause by Mr. George Perren, at Mrs. Ayres' Concert, Myddleton Hall, is published, price 2s. 6d.—London: Duncan Davison and Co., 244, Regent-street.

BACHIANA.—Select Pieces (Preludes and Fugues) from the miscellaneous Pianoforte Works of JOHN SEBASTIAN BACH (not included in the 48 Preludes and Fugues).—First Series: No. 1. Fuga Scherzando in A minor; 2. Prelude and Fugue on the name Bach; 3. Fantasia con fughetta in D minor; 4. Fantasia con fuga in B flat; 5. Preludes con fuga in A minor; 6. Two Fugues in C major—as performed in public by Miss ARABELLA GODDARD. Price 2s. each. London: Duncan Davison and Co., 244, Regent-street.

A **NOTHER CURE OF FOUR YEARS' ASTHMA,** by DR. LOCOCK'S PULMONIC WAFERS.—Matilda Shaw, of Harrington has been severely afflicted with asthma for four years, so that she could only lie in one position in bed. After taking three boxes of Dr. Locock's Wafers, she is so far cured as to be able to lie in any posture without pain or inconvenience, and can walk any reasonable pace or distance, and carry a load into the bargain. Her testimony is, that for the relief and cure of asthma the Wafers are invaluable.—Witness, Mr. E. Squire, Bookseller, Louth.

DR. LOCOCK'S PULMONIC WAFERS give instant relief and a rapid cure of asthma, consumption, coughs, and all disorders of the breath and lungs. TO SINGERS AND PUBLIC SPEAKERS they are invaluable for clearing and strengthening the voice. They have a pleasant taste. Price 1s. 1½d., 2s. 9d., and 11s. per box. Sold by all druggists.

KEATING'S COUGH LOZENGES.—A good speech or an effective song cannot be given if the vocal organs are in an unsound condition, or affected with hoarseness or irritation. To remedy the latter and to produce melodious enunciation, every public character, whether of the Bar, the Senate, or the Pulpit, should have at hand Keating's Cough Lozenges, which are patronised by the majority of the Imperial Parliament, the Bench, and leading members of the Operatic Corps. For affections of the throat or chest, and for Winter Cough, they are unfailing. Prepared and sold in boxes, 1s. 1½d., and tins, 2s. 9d. each, by Thomas Keating, chemist, &c., 79, St. Paul's Churchyard, London. Retail by all druggists.

IMPORTANT TO SINGERS, &c.

Sir,—I have much pleasure in recommending your Lozenges to those who may be distressed with hoarseness. They have afforded me relief on several occasions when scarcely able to sing from the effects of catarrh. I think they would be very useful to clergymen, barristers, and public orators.

To Mr. Keating. I am, Sir, yours faithfully,
THOMAS FRANCIS, Vicar Choral.

ELEGANT PERSONAL REQUISITES.

Under the Patronage of the Courts of Europe, the Aristocracy, and the Upper Classes.

ROWLANDS' MACASSAR OIL,

Is a delightfully fragrant and transparent preparation for the hair, and as an invigorator and beautifier, beyond all precedent. It bestows a permanent gloss, with a silky softness, and a strong tendency to curl. Price 3s. 6d., and 7s.; Family bottles (equal to four small), 10s. 6d.; and double that size, 21s. per bottle.

ROWLANDS' KALYDOR,
FOR THE SKIN AND COMPLEXION.

A balmy, odoriferous creamy liquid, as equally celebrated for safety in application as unequalled for its rare and inestimable qualities. The radiant bloom it imparts to the cheek, the softness and delicacy which it induces of the hands and arms, its capability of soothing irritation, and removing cutaneous defects, discolorations, and all unsightly appearances, render it indispensable to every toilet. Price 4s. 6d., and 8s. 6d. per bottle.

ROWLANDS' ODONTO,
OR PEARL DENTIFRICE.

A white powder, compounded of the choicest and most recherche ingredients of the Oriental Herbal, and of inestimable value in improving and imparting a pearly whiteness to the teeth, strengthening the gums, and in rendering the breath pure and fragrant. Price 2s. 9d. per box.

Sold by A. ROWLAND and SONS, 20, Hatton Garden, London, and by Chemists and Perfumers.

BEWARE OF SPURIOUS IMITATIONS.

GLENFIELD PATENT STARCH,
USED IN THE ROYAL LAUNDRY,

AND PRONOUNCED BY HER MAJESTY'S LAUNDRESS, to be
THE FINEST STARCH SHE EVER USED.
Sold by all Chandlers, Grocers, &c. &c.

RIFLEMEN, FORM!

NEW PATRIOTIC SONG,

BY

M. W. BALFE,

Price 2s.

BOOSEY & SONS, 24 and 28, Holles-street, London.

GEO. LUFF & SON'S NEW MODEL PIANOFORTES

in Ash, Oak, Mahogany, Rosewood, Walnut, and Zebra, combine excellence in manufacture with great reduction in price. Trade Lists of prices forwarded upon receipt of card. 108, Great Russell-street, Bloomsbury, W.C.

NEW BALLAD: Price 2s. "I lov'd thee in secret."

Words by C. M. K.; composed by Mrs. John Scott. To be had post free of Mrs. John Scott, 59, Brunswick-road, Brighton; also of R. W. Ollivier, 19, Old Bond-street, Piccadilly; and Messrs. Leader and Cock, 63, New Bond-street, corner of Brook-street, London.

"I'M NOT IN LOVE, REMEMBER." Balfé's New

Song, sung with so much archness and vivacity by Miss Louisa Vinning, is published, price 2s. 6d., by Duncan Davison, 244, Regent-street, London, where Reichardt's popular Lied, "Thou art so near and yet so far," 3s., and Balfé's "Oh, take me to thy heart again," 2s., may be obtained.

"MERRILY, MERRILY SHINES THE MORN"

(the Skylark's Song). By ALICE FOSTER. Sung by Madame Rudersdorf, and invariably encored. Price 2s. post free. London, Duncan Davison, 244, Regent-street.

JUST PUBLISHED, "STRAY THOUGHTS." Six

morceaux élégants, for the Pianoforte, by Mrs. J. C. Rogers, price 2s. 6d. London: Duncan Davison, 244, Regent-street, where may be obtained "The Arnold Valse," for the Pianoforte, 2s., and "Flora; or, the Return of Spring," new song, price 2s. Composed by Mrs. J. C. Rogers.

HENRY SMART'S CHORAL BOOK, containing a

selection of the tunes employed in the English Church, newly harmonised, and adapted for four voices and organ, price 5s. Several of the tunes are harmonised in two different ways. They will be found useful as a means of following such variety of sentiments as exist in the world. Some of the melodies appear in a third shape, for the purpose of being sung in unison and octaves by the choir, and supported by an independent organ part. Boosey and Sons' Musical Library, Holles-street.

BALFÉ'S NEW SINGING METHOD. Price 5s.

The purpose of this work is to overcome the irksome practice of Solfege and Exercises, by the development of the necessary elementary exercises in the form of original Ballads and Songs. The author believes that the substitution of an agreeable amusement for a disagreeable labour (with the same improving results), will encourage many to take up the practice of Singing who would otherwise be deterred from such an attempt, and thus be the means of popularising the most beautiful of the arts.

This Work is especially addressed to persons unable to avail themselves of a master's services. At the same time its utility will be promoted in the hands of the teacher. It will be found further valuable as a collection of Ballads and Songs for a voice of moderate compass. The words are of the purest character, and the music is in the composer's own popular style. With these recommendations it is trusted that the "New Method of Singing" will be found in the hands of all professors and amateurs of the art.

In a large book, price FIVE SHILLINGS.

Quotations from the Press.

"This is a work of much merit, and one which will be found to contain much valuable information for such persons as cannot avail themselves of the services of an experienced master."—*Dublin Evening Mail*.

"The instructions appear to us to be very clear, and will no doubt be found exceedingly useful."—*Plymouth Herald*.

"Mr. Balfé has written a Method open to the most common understanding."—*Brighton Gazette*.

"A boon to all students of the divine art."—*Liverpool Mail*.

Price 7s. 6d., handsomely mounted on Canvas, with Rollers; or 6s. on Paper,

ENGELKE'S GUIDE

FOR

COMPOSERS OF INSTRUMENTAL MUSIC,

SHOWING AT A GLANCE THE

COMPASS AND RELATIVE POSITION OF THE SCALE OF EVERY INSTRUMENT NOW IN USE.

"A great sheet in the form of a map, which might be advantageously hung up in all music schools, showing as it does, in a neat tabular form, the compass of the instruments combined in the orchestra, whether the same be civil or military."—*Athenæum*.

Boosey and Sons, 24 and 28, Holles-street.

VERDI'S last Opera, UN BALLO IN MASCHERA, is published by Boosey and Sons, Holles-street, London.

"LOVE ME LITTLE, LOVE ME LONG." New Song by George Linley. Price 2s. Boosey and Sons, Holles-street.

WINE NO LONGER AN EXPENSIVE LUXURY.

WELLER AND HUGHES' SOUTH AFRICAN WINES,

Classified as

PORT, SHERRY, MADEIRA 20s. & 24s. per dozen.

AMONTILLADO 24s. & 28s. "

TENT and CLARET 28s. "

COLONIAL BRANDY, Pale or Brown .. 15s. & 18s. 6d. per gallon.

Delivered free within five miles of the Bank, and to any London railway terminus, or any station in England, for 1s. per doz., extra. Terms cash.

"I find your wine pure and unadulterated, and have no doubt of its being far more wholesome than the artificial mixtures too often sold for genuine sherry."—Henry Letheby, M.B., London Hospital.

"The flavour and quality of Messrs. Weller and Hughes' wines leave nothing to be desired, indeed they appear much finer than the ordinary foreign wines."—*Vide Morning Post, August 19th, 1851.*

WELLER & HUGHES,

27, Crutched Friars,

Mark-lane, London, E.C.

BOOSEY'S PART-SONG MISCELLANY: a Collection of Original Compositions by celebrated composers. Price Fourpence each number:—

| No. | Poetry by | Music by |
|---------------------------------------|-----------------|---------------|
| No. 1. "Welcome, Heavenly Peace" | Charles Mackay | Frank Mori. |
| 2. "The Bud is on the Bough" | Francis Bennock | Frank Mori. |
| 3. "And were they not the Happy Days" | Charles Mackay | Frank Mori. |
| 4. "Besuity is Dead" | Charles Swain | Frank Mori. |
| 5. "Who shall he Fairest" | Charles Mackay | Frank Mori. |
| 6. "O spare my tender Flowers" | Charles Mackay | Frank Mori. |
| 7. "Ripe Strawberries" | W. S. Passmore | J. L. Hutton. |
| 8. "Smile, O Heaven! upon the Day" | E. Falconer | M. W. Balfé. |

(To be continued.)

A liberal allowance to Choral and other Societies.

BOOSEY & SONS, Musical Library, 24 & 28, Holles-street.

SIGNOR PERGETTI'S TREATISE ON SINGING.—

This work forms a complete school of the art; positively developed in many little complete melodies (adapted to words) corresponding in character to its various component parts. The pupil by studying in this method will form his taste, and learn to sing in a correct style. This book will be found equally advantageous to the singing master, and to those who wish to study without his direction; the author having with this view appended an analytical explanation to every lesson. Sold by the author, at 13, Upper Berkeley-street West, Connaught-square, and by the publisher, R. W. Ollivier, 19, Old Bond-street, Piccadilly.

BOOSEY'S ORCHESTRAL JOURNAL for the Concert Room.

A Selection of favourite operas, arranged for small and large orchestra by Antony La Motte. Price 7s. for full orchestra, and 4s. for septet. No. 1, Il Trovatore, Verdi; No. 2, La Traviata, Verdi; No. 3, Rigoletto, Verdi; No. 4, Martha, Flotow. * To be continued. London: Boosey and Sons, 24 and 28, Holles-street.

PIANOFORTES.—DEWRANCE'S COMPENSATING

PIANO may now be seen at the depot, 176, Great Dover-street, Borough, and at G. G. Eavestaff's, 60, Great Russell-street, Bloomsbury. By the application of this principle a heavier string can be used, the result of which is, that the full power of a grand is obtained from a cottage instrument, at the same time the wires and the frame on which they are strung expand and contract with change of temperature equally and together, so that the necessity for frequent tuning, as in the ordinary instrument, is entirely obviated. For fulness and roundness of tone, with extraordinary powers of modulation, these instruments are quite unequalled, at the same time the price is no higher than that of an ordinary piano.

FOR FASHIONS in PETTICOATS, ladies should visit WILLIAM CARTER'S WHOLESALE and RETAIL ESTABLISHMENT.

Ladies' French Muslin, Lace, and Steel Jupons .. 3s. 9d. to 16s. 6d.

Ladies' Crinoline Watch-spring Petticoats .. 4s. 9d. to 21s.

Ladies' Quilted Lustre and Salsaire Petticoats .. 6s. 9d. to 25s.

Address, William Carter, 22, Ludgate-street, St. Paul's, London.

LADIES, why give such HIGH PRICES for your STAY

BODICES, when you can obtain a single pair at the wholesale prices, direct from the Manufactory, and the choice of fifty different sorts, at the undermentioned prices:—

Patent Front-fastening Coutil Bodices .. 2s. 11d. to 10s. 6d.

Paris Wove Stays (any size required) .. 3s. 11d. to 14s. 6d.

Ladies' Family and Nursing Stays .. 8s. 6d. to 21s.

The Self-adjusting Victoria Royal Stay .. 10s. 6d. to 25s.

Engravings of the above, or wholesale lists, free. Address, William Carter, 22, Ludgate-street, St. Paul's. Manufactory, No. 7, Newington-causeway, London.

